

DECEMBER 21, 1910

PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR



Photo Michlin

MARCELLE MYRTILLE
Of the Metropolitan Opera Company



SCENE FROM "THE FASCINATING WIDOW"
NOW IN CHICAGO.



E. M. SOTHERN



SARAH BERNHARDT



MRS LESLIE CARTER AND HARRISON HUNTER IN "TWO WOMEN"



ELLEN ELYNCE AND RUTH WYCLIFFE



MR FRED TERRY AS HENRY DE BOURBON, IN "HENRY OF NAVARRE"

PROMINENT PLAYERS IN CURRENT DRAMA

The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, DECEMBER 21, 1910

No. 5180

Religious Drama.

THEATRICAL INNOVATIONS usually lead a precarious existence for a few years at least, even when they are gradually evolved. The religious drama has passed—or is passing—through periods of stress like all other institutions. Some twenty years ago HENRY E. ASSEY abandoned his plan to present the Passion Play to American audiences, because popular disapproval spoke in no uncertain tone of voice. The idea of utilizing religious themes once more on the stage after a lapse of centuries, lodged, however, in the dramatic mind and lurked in the background of consciousness as a possibility.

As a result, Hannele was first attempted in New York in 1894, although it met no very gratifying reception. The particular point that choked the public was HANNELE's vision that identified GOTTWALD and CHRIST. Evidently the psychological moment had not arrived.

Five years later, Ben Hur burst upon the public, with a shaft of light to represent the Divinity. Then, in 1902, Everyman, sheltered by a sort of educational mantle, gave us the voice of ADONAI summoning the hero to the judgment seat. In the same year Mrs. FISKE played Mary of Magdala, which is pervaded by the divine omnipresence, although CHRIST is neither seen nor heard.

Then followed two plays in which the Saviour appeared in disguise and shaped the destiny of those He came in contact with; they were The Servant in the House in 1907 and The Passing of the Third Floor Back in 1909. Although the disguises deceived nobody, remonstrance was somewhat allayed because WALTER HAMPDEN and FORBES ROBERTSON did not carry the title that was in every mind.

This Winter we first heard the voice of CHRIST delivering the beatitudes at the New Theatre, and then saw Him in His own person there and at the Globe.

Perhaps the foreign tongue which prevails at the Globe gives Him still the air of unreality; possibly the glamor of SARAH BERNHARDT's name invests Him with the odor of sanctity.

At any rate, not a protest hindered the production, and hardly a critic disapproved in print after it was an accomplished fact.

What the future may bring forth, no prophet can say. Whether the theatres can continue to exploit religion for profit, or whether the fad-ridden public will tire of footlight theology, time only can tell. Although examples sometimes mislead, it is interesting to recall that the Greek gods deserted Olympus about the time they were ignobly utilized to cut dramatic knots *ex machina*.

Children on the Stage.

SOME PART of the public has knowledge of *The Survey*, a publication devoted to certain charities in New York, that has persistently attacked the permission of children on the stage. Some time ago *The Survey* had a controversy with FRANCIS WILSON, who quite conclusively demonstrated the fallacy of the arguments advanced by this publication. Mr. WILSON marshalled an array of names which should confound any attempt to show that childhood on the stage is in greater hazard than childhood off the stage. He brought forward as examples scores of actors, among the most talented and respected the theatre for generations has known—actors most of whom began their careers at tender years and continued steadily on the stage to its honor and their own, and demonstrated that their early training in the theatre was in a large measure responsible for their great art. Their lives answered any question that might be asked by *The Survey* as to the influence of the theatre in other respects.

One of the editors of *The Survey* now sends to THE MIRROR this note:

In view of the persistency with which Mr. WILSON has flooded the press with statements that it was necessary to have young children for children's parts in many of the plays so that the audience should not lose the sense of illusion, the note upon the success of his performance of *The Bachelor's Baby* with a twenty-three-year-old girl for the baby in Boston should prove of some interest.

It may be possible in the theatre now and then to impose a person of

adult age yet of childish stature—thanks in a measure to "make up"—upon the public in a play in which a child is called for. But such impositions should not be commended even by *The Survey*.

In most cases in which children are required for the artistic representation of plays children alone can assist the illusion demanded and carry the drama to the end of its purpose.

It is too late in the day to argue against the wisdom of permitting children to appear on the stage in the circumstances which usually surround a great majority of them in the theatre.

An awakened public sentiment in the States where children now are excluded from the theatre through laws framed originally to exclude children from factories and other harsh industries in which their bodies are abused and their minds made stagnant by physical weariness, will eventually make plain the duty of the State.

It is not the duty of the State to hinder or prevent children of reasonable age from exercising a vocation in which they are well cared for, well paid and educated in line with future usefulness to themselves and the public.

The First American Censor



THE MIRROR would ordinarily hesitate about publishing a picture on its editorial page, but this week it makes that innovation with alacrity.

The portrait above is that of Sergeant CHARLES O'DONNELL, of the Chicago Police Force, who has been appointed by the Chief of Police of that city as a Censor of Plays and other amusement offerings in Chicago.

The police body is a modern growth. In the days of the fathers—or perhaps of the grandfathers—plain constables were officials who ferreted out crime and brought lawbreakers to punishment.

It is not so many years ago—less than a hundred—that Sir ROBERT PEEL, in England, was influential in abolishing the constabulary and forming a police force. Thus it came about in England that a policeman was and is called a "bobby"—from ROBERT—or a "peeler"—from PEEL.

But Sir ROBERT PEEL never imagined, probably, that in the United States, which still is a young country, a "bobby" or a "peeler" would rise in uniformed personality to the active dignity of a Censor of the Drama.

In England they have a Censor—a studious sort of person concerned intimately with royal life and politics—whose errors of judgment now and then bring down the wrath of persons not so happily situated upon his head.

Sergeant CHARLES O'DONNELL, Censor of the Drama in Chicago, presumably has a more intimate knowledge of actual life than the English Censor, and of dramatic influences upon humanity. He will at once discriminate the drama with reference to its relation to ordinary crimes and misdemeanors, and happily he has the whole Chicago Police Force to back his judgment and enforce his decrees. His open countenance shines with that light which denotes an exceptional cerebral equipment, and it probably would be difficult to palm off on him anything unworthy for a work of art.

THE MIRROR extends its congratulations to Chicago.

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NEW YORK, DECEMBER 21, 1910

The Usher



The death of Henry Guy Carleton did not greatly surprise those who knew him in the old days when he was an active figure of the theatre, for he had long been an invalid.

Genuine regret at his passing is felt, however, for in spite of his prolonged illness there persisted a hope that plays might still come from his pen.

For a long time he neglected the theatre, being engaged in scientific work; but toward the last his mind reverted to it, as the pathetic account of his final effort to evolve a play carried last week in *This Mirror* proved.

Mr. Carleton was a brilliant man in various walks, in spite of an embarrassing impediment in speech that marked his vocal contacts. His stammering habit sometimes left him suddenly, however, when he was moved by feeling or occasion, and he never was sensitive about it. In fact, sometimes he told stories in which this verbal misfortune figured.

When he was struggling as a playwright he managed one day to corner the late A. M. Palmer long enough to read one of his plays to that manager. As Carleton stammered through the play the manager evidently was strangely impressed. When he had finished the manager rose, not with reluctance, and remarked: "Very funny. In fact, I never heard of a play before in which every character stammered."

One evening Joe Holland, whose deafness never was suspected by those who saw him act, called Carleton away from table at the Lambs' Club to discuss a gambol that Holland was getting up. Holland was busily unfolding his scheme when Nat Goodwin called out from the other room: "I don't see how a deaf man and a stuttering man can carry on such a conversation!"

"Easily enough," returned Carleton. "Dud-deaf man's doing all the tut-talking, and stut-stuttering man's doing all the lul-listening."

"Kuk-come in here, William," said Carleton to Bill Nye one day in the *World* office; "I want to tut-talk to you five minutes, and it won't tut-take me over hub-half an hour."

A professor of the art of curing stammering called on Carleton and occupied an hour reading testimonials, circulars and newspaper puffs of his ability, greatly to the amusement of Carleton's editorial conferees. Finally he paused to take breath, when Carleton, who had listened throughout with an impassive countenance, said: "Y-you are entirely mum-mistaken, my dear sir, in kuk-coming to me. I don't stut-tammer. I mum-merely pup-punctuate in the mum-middle of my wer-words." The professor fled.

Carleton's range as a dramatist was notable. His works included not only differing classes of comedy and drama of modern theme, but blank-verse tragedy—as witness his *Memnon* and *The Lion's Mouth*—that had something of the potential sweep and noble beauty of the classic.

William H. Rice, a saloon keeper, whose place of business is near the Orpheum Theatre, San Francisco, was acquitted the other day by Judge Weller on the charge of having "scalped" theatre tickets.

"If the arresting officer can prove that Rice is engaged in the business of scalping theatre tickets then a conviction can be secured," was the Judge's comment, after it was shown that Rice had "scalped" only two tickets.

The Orpheum management made a test case against Rice in an effort to break up the practice of the saloons and cigar stores near the theatre of disposing of the best seats to their patrons.

The local ordinance against ticket scalping is thus shown to be defective. As there is a growing feeling in San Francisco, as elsewhere, against this practice, it is likely that the ordinance will be amended.

The plan of the Metropolitan Opera Company in this city to discourage ticket speculation, first tried on the occasion of the production of the *Girl of the Golden West*, was not wholly successful, although it probably embarrassed the speculators.

A large chart had been prepared giving the seating plan of the house. Each patron buying a ticket was required to sign his or her name in the space on the chart representing the seats he purchased. The tickets were then placed in an envelope and were not delivered to the purchaser until he appeared at the box-office for the performance. Some confusion resulted, as it was said that speculators sold tickets bought by them under certain names, and had to post the persons to whom they sold the tickets as to securing admission under the new regulation.

The late Augustin Daly, who effectively fought ticket speculators, had a similar system that worked at Daly's Theatre. To the purchaser of seats he delivered an identifying slip which was redeemed at the box-office on presentation by the purchaser.

The *Usher's* note of the stage prominence of New York two weeks ago has new emphasis in the operatic novelties of the season.

The three premieres of Puccini's, Mascagni's, and Humperdinck's works—*The Girl of the Golden West*, *Ysobel*, and *King's Children*—are of world import, and at once place New York among the great music centres of the world in production. It had already assumed place, perhaps, at the head of all the world's cities in operatic patronage and the ability to command the greatest singers in greatest number.

Of course, Puccini's work, based on Belasco's drama, is the only one of the three with a native subject, but local subjects do not count so much in great drama or great opera. It is the fact that New York is the place of production.

Seymour Hicks has issued a volume of reminiscences which is spiced by several good anecdotes of stage people.

He repeats a story of an enthusiast who asked Sir W. S. Gilbert: "What do you think of our Amateur Club?" "I think," replied Sir William, "they are not so much a club as a bundle of sticks."

"Look here, Mr. Gilbert," protested a harassed actor on another occasion, "I know my lines." "I know you do," replied Gilbert; "but you don't know mine."

Toole and Henry Irving are among the other jesters whose quips are quoted. One day Toole went into the London General Post Office and asked for a stamp. The clerk brought out a large sheet and Toole said: "I want this one." "Which one?" said the clerk. "That one," said Toole, pointing to the centre one. He and the clerk then had a long argument, Toole claiming that he had a legal right, when buying a stamp, to choose any one he fancied. And ultimately the clerk gave way. That was Toole's favorite sort of joke.

Irving's was less facetious and less jovial. "Do you know," he said to Hicks, after seeing him in a French farce, "you remind me of Charles Mathews; very like him, very." "I'm so glad," said the gratified Mr. Hicks. "Yes," said Irving, "you wear the same sort of collar."

PERSONAL



RUSSELL.—After two years' absence as a star from Broadway, Annie Russell returned last night to the Garrick Theatre in a new play, *The Imposter*. A large first night's audience greeted her with the sincere applause which only a star of large artistic proportions could command. Miss Russell has been missed from the list of stars who are yearly welcomed back to the Great White Way. Last year, it is true, she was a valuable member of the excellent company at the New Theatre, but she relinquished her identity as a star, and was content to appear only as a regular member of the organization. That her Lady Teazle in Sheridan's *School for Scandal*, and her Georgiana Byrd in Edward Sheldon's *The Nigger*, impressed her indelibly on the memories of theatregoers should be gratifying to her, since it was inspired by her work alone. Her latest previous starring engagement in New York was in the Autumn of 1908, when *The Stronger Sex* was her vehicle at Wallack's. Her subsequent illness was the cause of several diverse rumors. Some had it that Miss Russell had retired to devote herself to magazine work, her contributions to the literary field making this report plausible, while others asserted that her illness was fatal to further appearance in public life. She is now enjoying the best of health in years, and promises to be professionally active for many seasons to come.

MACVANE.—Dorothy Macvane, an American girl, daughter of Professor Silas Macvane, of Harvard University, has made her debut in grand opera in Milan, Italy. Cablegrams announce her successful appearance in the Italian city as Mimi in Puccini's *La Bohème*. For five years Miss Macvane has devoted her time to the study of music in Paris. Already her repertoire includes *Lucia*, *Traviata*, *Don Pasquale*, *Rigoletto*, and *Bohème*. Her debut in Milan was made without a previous rehearsal—a custom not recognized by prima donnas of long standing. Miss Macvane had been ill and asked to be excused from appearing, but the authorities refused to grant her request. Since Boston has more attraction for Miss Macvane than Paris, Rome, or any other European city, she will doubtless follow the example of her country women, Geraldine Farrar and Mary Garden, and return to America.

MASCAGNI.—Pietro Mascagni, composer of *Ysobel*, in which Beatie Abbott will star this Winter, has sent congratulations to Puccini, his fellow countryman and composer, whose *Girl of the Golden West* was produced with so much success two weeks ago at the Metropolitan Opera House. Mascagni himself and Madame Mascagni sail for New York early in January to be present at the opening of *Ysobel*.

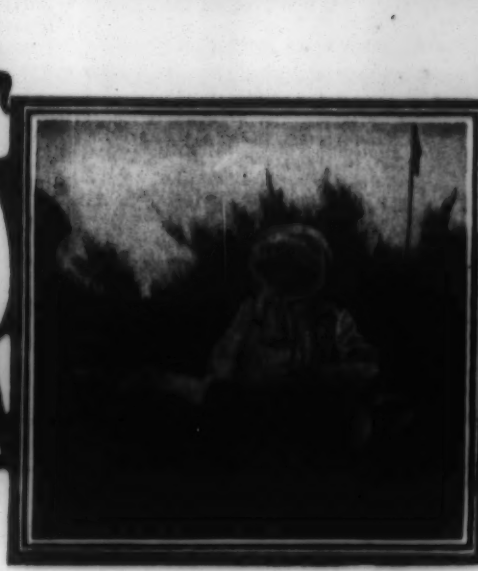
FROHMAN.—Daniel Frohman opened the Bazaar of the Professional Woman's League at the Waldorf-Astoria Thursday. In introducing Mr. Frohman, Amelia Bingham neatly epitomized the regard in which Mr. Frohman is held in the theatrical world with the words: "There probably isn't one of us women of the stage who hasn't thought at some time or other how she would love to see her name in big letters on the billboard with 'presented by Daniel Frohman' under it."

KEANE.—In the estimation of London critics, Doris Keane is quite the real success of Decorating Clementine, Charles Frohman's American production which, at the conclusion of its American tour, was transferred to the Globe Theatre, London. Little Miss Keane is making her first appearance in the English metropolis, which is more enthusiastic in regard to her than New York was. She is spoken of as a most original actress, with the grace of classical dancers and the beauty of a *Clio de Mérode*. London has so completely accepted Miss Keane that her native land is in danger of losing this promising young player.

THE MATINEE GIRL



Looking Over the Sea Wall



In a Pony Cart



On the Tennis Court

BERNHARDT OUT OF DOORS AT BELLE ISLE

BELLE ISLE is a name, an attractive name, too, but little else, to those who know it as Sarah Bernhardt's Summer home.

A few Americans who have paid there their respects to marvelous madame, say that they bring back from it a new, surpassing sense of strength and peace. It is by no mere motor dash across one of the Seine's many little bridges, and a spin into the country through St. Cloud or St. Germain one reaches Belle Isle. There is a serious and not too comfortable night ride from Paris, and one wakes rubbing visions of Paris' wide, clean streets and succeeding vistas of straight lines, of vivid faced, keen-eyed, modern men and women out of the eyes, and replaces them with fields like green velvet, hedges wild as a hermit's unempt beard, woods where eternal shadows dwell, and smoked men and saboted women of such deliberate speech and slow moving eyes as Paris has never known.

From the little station in Brittany descent is made into no tram nor automobile, but there is a walk of nearly two miles through fields and over hedges and through shadowy woods, to where a primitive ferry waits to carry the passenger to Belle Isle. The first sight is of a high, green spot, rising abruptly out of the blue waves. Between the green hill and the waves rises the seemingly impassable barrier of a straight ninety-foot wall of brown stone.

Like other seemingly impassable things the brown cliff can be sailed around, if it cannot be scaled. The creaking old ferryboat sails around it, and presently a wooded slope offers a path up a more hospitable ascent. The path leads to an old brown pile, square, and at each corner turreted. It is quite what it looks, an abandoned fortress. Spanish soldiers once occupied, afterward forsaken, it. The Breton folk have named it the Fortress Sarah Bernhardt, and madame herself smilingly acquiesced in the title.

She bought half the island and the old fortress that stood upon it. The rest of Belle Isle is occupied by Breton villagers and peasants. A village of neat French houses stands or rather totters at the other end of the island, opposite the fortress, looking as though it might any moment dash over and into the sea. Thither Sarah Bernhardt drives or sails once a week for her mail and to have sight of her humble neighbors, for she will never survive the need of human contact.

The quaint rooms of the old fortress she has changed as little as she might to make the spot of military memories comfortable. But she has made quite modern enough for the comfort of herself and guests the brown stone castle that suggested to an author the story of "The Three Musketeers." Each of the sentry rooms at the corners of the building she has fitted up as a guest chamber. A cleared space of fifty feet square and roofed by the interlaced branches of huge evergreen trees is her drawing room of fresco. To this she always leads her guests for their after dinner coffee. This is her favorite spot on the island; the favorite room of her unique home. To the Summer house near-by she goes to rest if the sky is overcast or if a few drops of rain give warning of a sudden shower. And still crowning the hill is her studio, a large square room, where she paints when she likes, models a statuette if she choose, or writes if the mood for that form of expression possesses her.

But chiefly in her rest months on Belle Isle Madame Bernhardt lives in the open. She plays tennis, or lounges and dreams, for she is as full of dreams as ever, by the sea wall, and every night when the fish

are taken from the nets she goes down the hill to help the fishermen at their work.

All day, and the day begins at eight in the Fortress, Sarah Bernhardt, the mistress, is at the service of her guests. She chats with them as gayly as a girl; never descends tiresomely into any conversational depths, but skims brilliantly its surface; she guides them through the old fortress, and tells its blood-stained stories; she leads them on long tramps through the woods, and when she has tired out her visitors of a younger generation, sends them home in the cart of a passing Breton peasant.

At five o'clock she leaves them to their rest if not to hers. The hours from five to half-past seven are known as madame's hours, and are inviolate. At half-past seven she rejoins them "quite another madame," Eddie Sullivan, her adoring business manager, says, than the day's playful Lady of Belle Isle, in khaki or cheviot walking costume or flannel tennis clothes, for this madame is a splendid young creature in decolette dinner gown of shining silk.

The day at the Fortress Sarah Bernhardt is finished at midnight by the laughing adieus called down narrow, echoing stone stairs by its perennial mistress.

By the injection of an American girl into the cast, Alma, Where Do You Live? has gained in the American quality which we nationally know as "ginger." Truly Shattuck has introduced into the composition of Alma that dash of devil that adds to the charm of some women, especially to the Almas. The new Alma gives us less of back but more of eye. Her attitude when making her exit in the second act, as she stands silhouetted, her arms raised, is Cleopatra-like, which reminds me that Russia's Henry Irving complimented her in St. Petersburg for the effective use of her arms in stage postures.

A tour of the music halls of the Continent and playing as principal boy in Drury Lane for two years, Miss Shattuck thinks, has taught her nothing about handling American audiences.

"They are the most difficult, and make you work harder than any audiences in the world," is her judgment.

William Power, who has replaced Charles Bigelow, gives an amusing picture of an elderly male ingenue.

Never was the public more interested in the annual Professional Woman's League Bazaar than last week. The league has many friends and loyal, but a general aim is never so successful as a specific one. Heretofore the bazaar was generally patronized because the funds were to be applied for the benefit of the stage sisterhood. Last week the response was made to the definite end that the club needs not mere rented rooms, be they never so attractive, but a house of its own; a house whose walls exude the atmosphere of home, and with a few dwellers therein to further that feeling. Let us all, members and friends, meet at a house-warming of the new clubhouse soon, making it soon by working for the purchasing fund. The old clubhouse roof covered many an act of unostentatious helpfulness. The new should double that work.

Julia Marlowe's Lady Macbeth is the topic on the lips of present or prospective audiences and of actors these pre-Christmas days. Miss Marlowe has with her shapely hand smashed the traditions. And those who are brave enough to smash traditions always receive some degree of censure. Miss Marlowe has not escaped it from tradition lovers.

Miss Marlowe was as true to her own conception as a magnet to the pole. She conceives the most cruel of Shakespeare's woman to be no fiend, no demon in female form, brute woman possessed with desire for glory for her husband.

She coaxes him to do murder with the same arts women employ when they persuade their lords to buy them a new hat or a jewel. She embraces him, wheedles him. In the sleep-walking scene she slaps the face of tradition again by casting off the well-worn white robe and appearing in one of gray. In this scene she makes no attempt at majesty. She is merely a woman being literally frightened to death. Her eyes reflect a torture that cannot be borne. Her groans are those of mortal agony.

She has tried to humanize a traditional fiend. That she has succeeded with some who saw, I learned from an actor of ripe experience and high attainments, who gathered up his wife's wraps after the play with such a smile as we see on the faces of those who have profoundly enjoyed.

"She is daring, but the best of the Lady Macbeths for forty years," he said. "Not so noisy as some. Not so noisy as Ristori, whom I saw, but better."

While counting your rosary of generous stars be sure to include Chevalier. As delicious old Daddy Dufard he turned his face from the audience, gave it his shoulder, almost turned his back upon it that Harry Brett might have an uninterrupted chance to score in the scene that belonged to that clever member of his company.

A classy magazine has accepted a treatise by Mary Shaw on "The Vanity of the Actor." Miss Shaw doesn't deny the vanity. She defends it by naming the extenuating causes, and describing justifying conditions. The check she received for it I have seen. It is of a size to match the most enlarged cranium in any professional exhibit.

A wretch with a bare and glittering pate, who sat far front at the New Theatre, described Olga Netherole's pink robe in the third act as "a Palestine hobbie."

While we are on the subject of exhibits much anticipatory breath was held at the announcement of Kitty Gordon as an operative Trilby. Miss Gordon's physical specialty has been back. Trilby's blue soldier coat and brief skirt discover a different area. But let us have faith in Miss Gordon and wait.

The newest star announced for an early twinkling is George Probert. Mr. Probert, who is from Erie, deserves the hopeful hand of advance welcome. He possesses the two essential "I"—intelligence and individuality. He has youth, and his manager, William A. Brady, believes in youth. We are all attracted by it.

William F. Connor, who, if there were a vote by leading women, would win a competition as the best looking as well as the best natured theatrical manager, scorns superstition as a barnacle that weighs feebly upon the ship of drama.

He proved this on returning from a Canadian visit to Madame Bernhardt by tumbling contentedly and decisively into Berth 13 of a New York bound train. He arrived in New York with a highly developed case (Continued on page 7.)



SEDLEY BROWN: ONE OF A KIND



ONE glimpse of Sedley Brown prepares you for an interesting and, in some ways, unique interview; nor is the expectation disappointed. He is a wiry little man, even when done up in a winter overcoat, and his head moves jerkily like a sparrow's as he glances nervously about. Signs of exotic tastes are not lacking, for his feet are encased in patent leather shoes with gray suede tops and pearl buttons, and the hand that shoots out to grasp yours, hides in a white glove. He pulls his soft hat so far over his forehead that he has to tilt his head back to look out of the slit between the brim and his sandy VanDyck beard. When he doffs the hat, you discover keen blue eyes, high forehead, and hair and moustache to match the beard. His unbuttoned coat discloses a gold watch chain and a white ascot tie with a pale blue scarf pin.

"Just to show you how long I have been interested in *The Mizmor*," said Mr. Brown, opening a package in his hand, "here is a facsimile of the first page of the first *Mizmor* ever published—Jan. 4, 1879. Here in the corner is Sedley Brown's card. You see, I was there at the christening. I've put my trust in the paper ever since."

"By the way, did you ever hear of that titled English woman who joined the suffragettes and lost her fortune and social position? When she complained of her martyrdom, the leader comforted her by this advice: 'Put your trust in God, and She will save you!'"

After waiting for the anecdote to take effect, Mr. Brown continued: "It is an easy matter to interview a celebrity, because the name alone is enough to excite and sustain interest. The rest of us, near celebrities and far, have to advance ideas or what will sound like ideas. Consequently, I'm going to tell you what I consider one reason for the failure of certain plays. Whenever the plot represents a man and a woman in conflict, the man should finally triumph. This was impressed upon me while I was rehearsing *He Fell in Love With His Wife*, a play in which the woman was emphasized and the man was turned into an also-ran. Nor is it wise to have the conflict between a man and a woman fought in the open, although it may be carried on in ambush or behind the throne. It has been said—and justly, I believe—that if a play pleases women, it will please the entire public. The average woman prefers to see a man win on the stage. I can't recall a single successful drama where the man fails."

Mr. Brown had not seen *The Concert*, in which the hero is certainly worsted, although his wife is angelic enough not to rub in his defeat. Probably, he would have ascribed the success of the play to other elements which he mentioned later.

"Although the great American play has not been written, and although I can't write it, I know a few things about it. In the first place, it will be laid in America of necessity; the story will not be transferable to any other country. Secondly, the theme will be marriage and divorce because that is the national evil. Each state now has its own laws, so it is possible for men and women to be legally married on one side of the Hudson River and not on the other. That is a sin and a shame. A national divorce law is coming, just as sure as God made little apples. Home life must be protected, and that is the best, the proper, and the only way to do it."

"We have had divorce comedies which are but a stepping stone. A serious drama on the subject will necessarily grow out of the national evil. A greater play can be written on divorce than on commerce, because marital relations touch the heart deeper. Every great success must rouse the emotions, because that is what people go to the theatre for."

Of the elements that make a successful play, Mr. Brown should be a good judge, as he has been a dramatic director for years. "I am in stock just now," he said, "because it yields bigger financial returns. Theoretically I believe in art, but practically in money. Naturally, I go where my wares bring the highest price. In New York, it is difficult to obtain consecutive work, and of course, regular employment means a bank account in your favor. New plays are far more interesting, because the chance for originality is greater. Old plays naturally fall into a certain groove. Mr. Broadhurst once asked me if I didn't like to get his manuscript, because all the plans are given, the business marked in, and complete directions inserted. I told him no, because if all manuscripts were like his, there would be no need for stage directors. When the author does all that correctly, he leaves no chance for the manager." As long as there are aspiring young dramatists, however, the managers are secure, for new ideas have to be leavened with experience.

"Psychological plays are the kind I prefer to put on. All great and good artists are psychologists. There's no time for that in stock, however."

"The stock game is in a bad way. I'll tell you why. The big managers don't grind out plays fast enough. Ordinarily in New York, the star and the scenery make the success. In stock, both of these are lacking, because there are not enough personalities in that branch, and because expensive scenery isn't justified by a week's usage. Now, what is a Collier play without Collier? or a Drew play without Drew? They are practically useless in stock. A few years back when there were stock companies in New York, we got *The Charity Ball*, *Men and Women*, *The Wife*, and similar plays which were easily handled by stock



Photo by Miller.

SEDLEY BROWN

companies. Now, we haven't the material for *Love Watches*. Where is *Fedora*, or *Cleopatra*?

"There are some good stock plays, of course. Usually, even in those, some actor is featured just because the public is accustomed to such additions. Playgoers think they aren't getting their money's worth unless they see some such attraction, never realizing that if a manager adds at one point, he subtracts at another to make his finances balance. As the public must be humored in the habit which Frohman taught, we have an actor featured in such a play as *The Gambler*, not because his role or his work is any better than the rest, but because he is a necessary convention." Mr. Brown's head bobbed decisively.

"We all have ambitions," he said confidentially, "and I have mine. I want to be an author. I would rather have on my tombstone, 'He wrote one good play,' than, 'He established an oil trust.' I'm a director only because I have to eat. I used to be an actor until I found that there is more money in staging poor plays than in acting good parts."

"Although I'm a near author, I want to be a real one. As a matter of fact, I wrote and produced a domestic play before *The Old Homestead* was ever seen, and I put a dress-suit Indian on the stage before *Strongheart*. The first play, originally called *Pine Meadows*, is now *The Long Lane*; the Indian play is *A Navajo's Love*. Because other men were better business agents or because their plays were better, they got the credit for the innovation. Now, I am in New York with a third play, which is absolutely new, and I am going to try to get the cream for myself."

This is not a new situation in the world; the fates do not always distribute credit properly. The continent which Columbus discovered was named for Amerigo Vesputi. Most of the great scientific inventions and discoveries are still contested by rival claimants.

"Good stage directors are born—then made. Unfortunately many are spoiled in the making. A manager must have an unusual capacity for a number of allied arts to be successful. To act is human; to direct divine. The things which are hard to you, come easily to a successful director. In the same way, Currier J. Marr, who was a newspaper man, couldn't walk down the street without finding a story. One day on Eighth Avenue, he saw men digging in an old graveyard. Upon investigation he found that the bodies were being transferred, and that numerous interesting people were buried there. He made an unusual story out of what most men would have passed by. The reason why journalists are not good dramatists is that the two professions work in diametrically opposite directions. A journalist starts from the result—a conflagration, a murder, or what not—and works back to the causes that produced it. On the other hand, a dramatist begins with the causes and draws them out link by link to the result. Newspaper men know how to write and how to analyze character, but they don't know how to dramatize their knowledge."

In the speaker's voice there is a snap and an authority that remove all doubt from a listener's mind. It never occurs to you to question Mr. Brown's conclusions, because he backs every opinion with a

reason, and because he is quite sure of his position.

"One of the difficulties in playwriting is the pruning. An author hates to use the blue pencil. That's why plays are altered during rehearsal. I never heard of but one play that was acted as it was written—*The Henrietta*. That, too, is why plays go on the road before making a try at Broadway. You never can tell where the public will laugh. If a manager could spot a success, he'd have nothing to do but cut coupons. As it is now, the stop gaps are frequently the money makers—*Seven Days*, for example."

"From my experience as a manager, I should say that actors need concentration more than anything else. They can't forget when lunch hour comes around; they can't keep their minds on the rehearsal when they are hungry. The younger ones, also, have no dramatic perspective. They don't know how much to hold in and how much to give out; they can't gauge themselves correctly. Moreover, unless they are working for love of the work, they will never be great. No inventor, actor, or statesman was famous for anything but his sincere love of his profession. I played a season with Edwin Booth, and another with Lawrence Barrett. Booth never acted *Hamlet* in the evening without reading the play in the afternoon. Continuous work and study is the price all men pay for success."

"To learn, one must have a teacher. The reason there are so many bad actors is that there are so few good teachers. When an author writes a play he sees every move and hears every intonation, although he can't put them all on paper. He leaves much of that to the manager, who must read the author's mind if the play is to be properly produced. Otherwise it will be raw. America lacks great producers; they don't get everything out of the material the author has given them to work with. You have but to compare the productions of our best managers with the work of the others to see the difference. Most directors see only in broad colors, not in shades, or else they can't impress the actor, so he follows."

With a limited vocabulary of emotion, an actor plays only in broad colors. There are forty kinds of love, for instance, and an actor should show you by his voice just which he means—love of father, mother, child, sweetheart, &c. At the Sargeant School, we used to have the students go through their parts in pantomime, thinking their lines, and then go through them aloud without any action. An actor should play to the deaf and to the blind; he should produce some unmistakable impression. Indifferent actors let the audience do all the work, and rouse conflicting emotions, because the interpretations are not positive."

"Another thing that makes a mighty difference and that we can't understand, is the actor's memoristic power. We are only on the threshold, and are not likely to get much farther. It is certain, however, that all actors are hypnotists in some degree, and make audiences receptive by mesmerism. That's the author, because two actors play the same part with varying effects."

In his manner of speech, Mr. Brown betrayed a tendency toward the mystic that one would not have expected. He is not a prosaic man who believes only what he sees. He admits that the intangible sixth sense may teach us much of value.

"Another thing that destroys the convincing effect of a play is a production in its own locality. Jimmie Williamson in *Struck Oil* never pleased audiences in oil towns, because they said a man couldn't fall from a derrick without killing himself. A broker criticizes a Wall Street play, and an old soldier sees the futility of the war drama."

"Our immediate future will be melodrama treated not like melodrama, I should judge. At least, melodrama will never die; that's a cinch." Mr. Brown slapped his knee for emphasis.

"Do you want to know why great artists are often immoral? It is very easy." Mr. Brown smiled as if he were amused at the simplicity of the problem. "Every man is composed of good and bad. The good is what God gives him; in other words, the art to produce an effect. Every man comes into the world with a message. The only bad thing about death is that it comes before the message is delivered. Although there are various messages, they all produce one effect, the happiness and the betterment of mankind. Now, when a man has produced his effect by acting, music, painting, or poetry, he has exhausted his capacity for good. It leaves him with no power of resistance. Consequently, the bad rushes in and takes possession."

Having offered for a long debated question an explanation that has the merits of plausibility and consistency, Mr. Brown retired into his coat, veiled his eyes behind the eclipsing hat brim, pulled on his white gloves, and departed at top speed. From such a man, one may expect a new species of drama, and it is to be hoped that he will meet in New York a manager daring enough to produce the play he is marketing.

CHAUNCEY L. PARSONS.

THE MAESTRO'S MASTERPIECE

Arthur Hammerstein's production of Edward Locke's musical drama, *The Maestro's Masterpiece*, will open in Springfield, Mass., Jan. 20. In the cast will be Leonid Samoloff, Madame Maria Pampari, Samuel S. Schneider, Ethel De Foe Houston, Helen Scholder, Count Enzo Bossano, Andrea Sarto, Fred W. Peters, and Edith Somes.

LONDON THEATRICAL EVENTS

THE EBB AND FLOW OF THE DRAMATIC TIDE AROUND THE TIGHT LITTLE ISLAND.

Pot Luck by Amateurs—Americans and Others in Deco-
rating Clementine—Curtain Robbers—Pompey the Great
—December Announcements—Fog and Henry VIII.—
The Mollstock Quire—The Censorship—A Nautical Ballet

LONDON, Dec. 10.—Gertrude Robins has written a clever little comedy called Pot Luck, which was produced by amateurs at Naphiel with gratifying results last month. Several prominent persons interested themselves in the salvation of the little town; among these patrons are the Earl of Buckinghamshire, Lord Desborough, Walter Crane, G. K. Chesterton, and Coningsby Disraeli. Under their guidance and encouragement, local thespians were lured from carpenter shops and looms to purvey dramatic entertainment. The cast includes Charles Lacey, the local wheelwright, Ernest Shrimpton, and Arthur Smith, chair makers, and Mollie Lacey, a lace maker. Mr. Lacey plays the role of a poacher who brings home a brace of pheasants, and is pursued by two policemen. His wife saves the situation by adroitly handling these exponents of law and order. This venture has been so successful that other similar plays with local setting and interest may be attempted.

On Nov. 28, Decorating Clementine was played at the Globe Theatre by Charles Frohman's American company. Although the audience was composed largely of friendly Americans, the play has many qualities that do not endear it to the English theatre-goer. The grace of the original French wit has been turned into broad American comedy, humorous, perhaps, but misplaced. The translation is not a matter for congratulation. G. F. Huntley, of course, is an old favorite in London, a circumstance that stood him in good stead, as his present popularity depends quite as much upon what he has done as upon what he is doing. Hattie Williams pleased the audience because of her good sense and her self-possession. It is probable that in a more suitable part she would win praise of unusual sincerity and warmth. Doris Keane gave as unique an interpretation as did anyone in the cast, probably because she stuck close to the French conception of the part. Louis Massen, the busy Director, amused the audience.

Mount Pleasant, a one-act curtain raiser, was produced at the Comedy on Nov. 26 with a cast composed of Clara Greet, May Taverner, Marjorie Day, and Thomas Pannocott. It precedes Vice Versa. Another curtain-raiser, called Denton (Lab.), was produced on Nov. 28 at the Little Theatre. It is appropriate to the election season. The cast includes Thomas Sidney and A. S. Homewood.

On Dec. 4 the Incorporated Stage Society presented Pompey the Great at the Aldwych. The tragedy is in three acts, by John Massfield. It proved an elaborate production with a large cast. The Blue Bird will be revived at the Haymarket for Christmas. Later, Our Little Cinderella, with Cyril Maude and his daughter, Marjorie, will appear at the same theatre. H. B. Irving and Mrs. Patrick Campbell's daughter are announced for The Princess Clementine at the Queen's, for Dec. 14. Madame Chung, a Chinese actress, will drop in at the Little Theatre before the month is over. The Golliwog, a musical play for children, will open at the Kingsway on Dec. 17. The book and the lyrics are by Edward Cadman, and the music by Jacques Greebe. Several matinees of The Piper, Josephine Preston Peabody's prize play, will be given during the holiday season by arrangements between George Alexander and F. R. Benson. Mr. Benson and Marion Terry will again play the leading roles. To-morrow, Madame Masterlinck will repeat her Causerie on her husband's work, at the Little Theatre.

London climate is no respecter of persons. Recently, the whole cast and production of Henry VIII. moved from His Majesty's theatre out to a cinematograph studio in the suburbs for reproduction. Unfortunately, a heavy fog swathed the land and made the trip futile. Not enough light came through the glass roof of the building to justify even the attempt to catch the pageant on the film, and the procession

moved back to the theatre for its evening performance with its errand still undone.

The Mollstock Quire is the latest dramatization of Thomas Hardy's novels by A. H. Evans, who previously wrote stage versions of The Trumpet Major and Far From the Madding Crowd. Under the Greenwood Tree has now been turned into a pretty picture of Wessex village life. It was presented on Nov. 16 at the Dorchester Corn Exchange, with Mr. Dawber and Miss Hawke in the leading roles.

The Lord Chamberlain has finally answered the riddle of his opposition to Pains and Penalties, for the authorship of which Lawrence Housman is suffering exquisite martyrdom. The censor considers it "a sad historical episode of comparatively recent date in the life of an unhappy lady." As the sad episode occurred nearly a century ago, certain enthusiastic spirits advocate an Advisory Board to revise the Lord Chamberlain's calendar. G. B. Shaw, however, discourages this suggestion; because, he says, "I and several of the other best brains in London have been giving him advice for years, and the more he is advised, the worse he gets."

Ship Ahoy! at the Empire is getting itself talked about by reason of a dance of eight girls on the rolling deck. The floor really rolls, and the girls promenade arm in arm in the usual fashion of boarding school misses. The nautical ballet is, however, not too naughty.

JASPER.

THE MATINEE GIRL

(Continued from page 5.)

of tonsillitis, to which have been added laryngitis and bronchitis, triplet nuisances that have kept him from the sight of men and madame while she has been playing at the Globe.

I predict that when he emerges from his retreat he will be a chastened and superstitious man.

Persons turn their heads, look after a tall, brown-haired young man who paces them at a crowded table d'hôte relief station, and say: "Isn't that Robert Dempster?"

That is as sure a sign of approaching fame as the first crocus in the spring or the frog's song of mid-summer. But there is a human interest attaching to the young leading man of The Nest Egg, quite apart from his cleverness. The story of how an accident in an elevator nearly ended his career last season, and of the marvelous triumph of his will by which he emerged in eight days from a plaster cast to which he had been sentenced by the doctors for two months, makes of him a splendid exhibit to all those who believe that mind intact can rule shattered matter.

As a gratitude offering Mr. Dempster is hard at the leading role in Clara Louise Burnham's mind over matter play, The Right Princess.

On tour they have given Lillian Russell's In Search of a Sinner an alternative title. They call it The Beauty Show because Miss Russell's blonde loveliness is supplemented in a series of exquisite stage pictures by the glowing brunette beauty of Olive Harper. The old guard of actors are saying, "I told you so," and "stage blood will tell," of the success of the daughter of Emily Thorne, and the niece of Charles Thorne, and the guests who have grateful memories of the hotel king, say: "I always expected something of John Chamberlain's little girl."

A young woman who had been one of the many Miss Lucys of Mrs. Wiggs of the Cabbage Patch wrote Manager Tyler:

Dear Mr. Tyler:

Don't you think Miss Lucy is worth twenty dollars more a week?

Mr. Tyler replied:

Dear Miss Blank:

I don't.

To which reply the incumbent Miss Lucy returned:

Dear Mr. Tyler:

Anyway, I'm glad I haven't a hare lip.

THE MATINEE GIRL.

WILLIAM GILLETTE IN REPERTOIRE.

He Appears This Week in Secret Service to Continued Good Patronage.

William Gillette's farewell engagement at the Empire Theatre in the five plays most closely associated with his name has all the appearances of a series of new Broadway productions. Sherlock Holmes and The Private Secretary, the first two revivals in the series, were successful beyond the expectations of Mr. Gillette himself, and Secret Service promises equal popularity. This American war drama was first produced at the Garrick Theatre on Oct. 5, 1896, where it ran for several months—the greatest success up to that time in the history of the Garrick. Afterward in London, whither Mr. Gillette brought his play, it met with a like good fortune.

As in so many Civil War dramas, love and patriotism conflict in Secret Service, but unlike most of that dramatic species, love wins over patriotism. The story of the play is well remembered.

The acting is excellent. Mr. Gillette's capital work in the part of Lewis Dumont is traditional. Clifford Bruce as Henry Dumont is worthy of special mention, not only for his work this week, but for his Cattermole in The Private Secretary and his Dr. Watson in Sherlock Holmes. Marie Walworth is another member of the cast from whom one expects worthy things and in whom one is not disappointed. The cast of the play follows:

General Nelson Randolph	William Riley Hatch
Mrs. General Varney	Marie Walworth
Edith Varney	Lucie Butler
Wilfred Varney	Albert Parker
Caroline Mifford	Josephine Brown
Lewis Dumont	William Gillette
Henry Dumont	Clifford Bruce
Mr. Benton Arrelford	John Milton
Miss Kittridge	Margaret Gross
Martha	Marion Abbott
Jonas	Charles H. Bradshaw
Lieutenant Maxwell	George B. Hubbard
Lieutenant Foray	A. Romaine Callender
Lieutenant Allison	Frederick Wallace
Lieutenant Tyres	Gerald Lane
Lieutenant Easing	E. H. Grant
Sergeant Wilson	Griffith Evans
Sergeant Billington	Thomas Elph
Corporal Matson	H. A. Mow
Cavalry Orderly	Stewart Robins
Artillery Orderly	George Edwards
Hospital Messenger	Frank Andrews
First War Department Messenger	John Harris
Second War Department Messenger	Philip Sandford
Third War Department Messenger	W. E. David
Fourth War Department Messenger	Edward Lindsay
Telegraph Office Messenger A	John Monahan
Telegraph Office Messenger B	Edward Clinton
Edginger	Richard Markwell

Next week, the fourth and last of the engagement, will be devoted to Too Much Johnson, The Private Secretary, Secret Service, and Sherlock Holmes. The Christmas performances will be The Private Secretary; on Tuesday Too Much Johnson will be the bill; Secret Service will be given twice on Wednesday, and the remaining performances will be devoted to Sherlock Holmes.

NORDICA ENTERTAINS BERNHARDT

At the reception which Lillian Nordica tendered Madame Bernhardt, at the Hotel Gotham Sunday afternoon, were a notable gathering of persons famous in the worlds of society, art, music, and the stage. For two hours a long line of guests was presented to Madame Bernhardt, who seemed to enjoy the reception immensely. Among the people of the stage present were: Mr. and Mrs. Leo Slusak, Madame Mariaka Aldrich, Lena Ashwell, Marie Tempest, Emma Thursby, Dr. Guillaume Stengel-Semrich, Beverly Slegreaves, Daniel Frohman, Mr. and Mrs. John Drew, G. Perugini, Constance Collier, May Irwin, Madame Flahaut, Madame Jomelli, Bruce McRae, Mr. and Mrs. Victor Herbert, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Walter Damroch, Kitty Cheatham, Herbert Witherspoon, Olga Netherland, Mr. and Mrs. Russell Colt (Ethel Barrymore), Mr. and Mrs. Oswald Yorke (Annie Russell), Mr. Reinhold von Warlich, Madame Gerville Roache, Elsie de Wolfe, Elizabeth Marbury, and Mrs. Reginald De Koven.



Wm. A. Mortimer

Leonard Ide—Mabelle Estelle

Eugene Fraser—Mabel Griffiths

"TAKE MY ADVICE, CONFESS"

From "Without a Name" at Payton's Bijou, Brooklyn, N. Y.



ETHEL DOVEY

GEORGE ANDERSON
In "He Came From Milwaukee"

In "Alma,
Where Do You Live?"

HARRY CONOR
In "Marriage a la Carte"

A PREMIERE AT THE IRVING PLACE

A Nice Mess, Called a Burlesque Operetta, Really a Farce with Music, Amuses.

A Nice Mess (Polsische Wirtschaft), in three acts, by Karl Kraatz and George Okonowsky, music by Jean Gilbert, which was produced for the first time at the Irving Place Theatre last Wednesday night, Dec. 14, is called a burlesque operetta on the programme. This seemed a misnomer, for down to the end of the first act no one on the stage raised his voice in song. Then the musical part of the entertainment began, and thereafter to the very end there was no lack of pretty, though often reminiscent, tunes, nor of graceful and light-footed dancing. In reality, the piece is a farce with music. It contains many bright lines and some good situations, though others have seen yeoman service in the past.

Willy Hegewaldt is engaged to Erika, daughter of Adelbert and Gabriele Mangelsdorf. It is not quite clear how this is possible, since Willy has a wife, Marga. At any rate, Willy's visit at his future father-in-law's is rudely interrupted by the appearance of Marga, who wishes to take Willy back with her to her estates. She forfeits these lands, which she has inherited from a relative, if she does not live happily with her husband. Willy refuses to go with her. He makes strenuous efforts to keep his identity a secret from the Mangelsdorf family. Adalbert recognizes in Marga a woman for flirting with whom he had gotten a beating some time before.

The scene now changes to Marga's estates, when all misunderstanding is cleared up. Willy and Marga are reconciled and Erika engages herself to Hans Fiedler, an intimate friend of Willy.

The cast acquitted itself well. Fritz Loeber, as Marga, acted, sang, and danced to the entire satisfaction of the audience. A very pretty duet with Willy, played by Otto Marie, received several encores. Emma Malkowska as Erika, was chic as ever. Rudolf Werder, whose every appearance in the role of Hans was greeted with a laugh, particularly so when he was disguised as a girl, sang a comic song with Miss Malkowska, that made the hit of the evening. Gustav Olmar as Count Schoffsky was droll. This was the cast:

Adalbert Mangelsdorf	Adolf Kuehn
Gabriele	Georgine Neuendorf
Erika	Emma Malkowska
Councillor von Veitenius	Ernst Robert
Willy Hegewaldt	Otto Marie
Marga Hegewaldt	Fritz Loeber
Hans Fiedler	Rudolf Werder
Fritz Sperling	Ernst Pittschau
Steinsoel	Hans Hansen
Count Kasimir Schoffsky	Gustav Olmar
Marnuscha	Angelica Brasch
Annuscha	Elsa Specht
Pauluscha	Elvira Avon
Auguste	Marie Jackson
Mariechen	Lina Haenseler
Stempansky	Albert Bonndern

WOMEN PLAY THE RIVALS.

The dramatic organization known as the Mimmers gave at Students' Building, Smith College, Dec. 17, an interesting performance of The Rivals. The Sheridan comedy was given with considerable spirit and realization of character values. Setting and costumes were appropriate and becoming. The best sustained interpretation was that of Sir Anthony Absolute by

Louise White. Captain Absolute, because of the large size, deep voice and robust bearing of Helen Stoppenbach in this part, had less of the incongruity so common in plays of all women casts. Curiously the scenes between these two masculine characters were really the best done in the play. The weakest scene was that among the women when they receive news of the duel.

These student plays present inevitably interesting contrasts with professional productions, as the same material is used by both. On the professional stage one for so long has become accustomed to enjoying The Rivals for the richly seasoned characterizations of Bob Acres and Mrs. Malaprop by maturest and most artistic players that it is almost novel in a production like this college one to see the pretty and mischievous scenes of youthful romance come out

strongest and with a freshness that puts the traditional emphasis in an abeyance probably unavoidable, when the amateur nature of the college production is considered. None the less the production was appreciative and lightly artistic, with touches of dramatic conviction.

Mrs. Malaprop was generally good and her lines raised the usual tribute of delighted laughter. Sir Lucious O'Trigger was extremely Hibernian and Bob Acres amusing, although uneven.

The cast was: Thomas, Margaret Wood; Fag, Katherine Whitney; Lucy, Edith Warner; Lydia, Dorothy Rowley; Julia, Emily Smith; Mrs. Malaprop, Helen Searight; Sir Anthony Absolute, Louise White; Captain Absolute, Helen Stoppenbach; Faulkland, Louisa Spear; Bob Acres, Marion Tanner; Sir Lucious O'Trigger, Freda Zimmer; David, Elizabeth Wilson.

The Organization Committee were: Elisabeth Sweet, Margaret Shapleigh, Mary Worthen, Dorothy Stoddard, Mildred Scott, Dorothea De Schweinitz, Gertrude Sexton, and Margaret Wood.

M. K. BREWSTER.

ELLEN TERRY HONORED.

The New Theatre announces that its founders, of which William K. Vanderbilt is president, will present Ellen Terry with a gold founders' medal in recognition of her distinguished services to dramatic art. The presentation will be made about the middle of January, when Miss Terry, now on a lecture tour of America, will be in New York. This will be the second founders' medal conferred. The first was presented last Spring to Dr. Horace Howard Furnace, the author and Shakespearean authority, at a dinner in Philadelphia, at which Dr. Furnace delivered a most remarkable address.

The honor will be conferred in connection with a special matinee of The Thunderbolt, to which several hundred players, dramatists, authors, artists, and distinguished persons will be invited. Miss Terry will occupy the box of honor. The play will be run through without an intermission, and at the fall of the curtain the presentation will be made on the stage by one of the founders. Miss Terry will respond. Following the exercises the actress will be the guest of the founders and their wives at a tea to be served in the foyer. A number of guests distinguished in the fields of arts, letters, and sciences will be present.

POMANDER WALK.

Louis N. Parker's play, Pomander Walk, opened at Wallack's last night. The English company engaged for the production includes George Giddens, Yorke Stephens, Edgar Kent, Lennox Pawle, T. Wigney Percyval, Geoffrey Douglas, Stanley Lathbury, Sybil Carlisle, Dorothy Parker, Cicely Richards, Helen Leyton and Winifred Fraser.

IVA BARBOUR.

Iva Barbour makes a very pretty Mademoiselle Germaine in Alma, Where Do You Live? now at Joe Weber's Music Hall. Miss Barbour is one of the trio of young women whose pleasing appearance and beautifully blending voices make so much for the success of Alma. A portrait of Miss Barbour is seen on this page.



Frank O. Bangs, N. Y.

IVA BARBOUR



Byron, N. Y.

Miss Bernhardt

Miss Duvoy

SCENE FROM "L'AIGLON" AT THE GLOBE THEATRE, NEW YORK

SOTHERN AND MARLOWE.

These Artistic Players Please Large Audiences in Their Notable Repertoires.

E. H. Sothern and Julia Marlowe enjoyed a fine patronage at the Broadway Theatre last week, appearing in *As You Like It* on Monday, Tuesday, and Wednesday evenings; in *Romeo and Juliet* on Thursday and Friday evenings, and at a Saturday matinee, and in *Hamlet* on Saturday night. On Monday and Tuesday evenings of this week they appeared in *The Taming of the Shrew*; yesterday (Tuesday) they gave a special matinee of *Macbeth*; to-night they will appear in *The Merchant of Venice*; to-morrow night, in *Twelfth Night*; Friday evening in *As You Like It*, and on Saturday night they will again appear in *Macbeth*.

The artistic labor involved in the first weeks of *Macbeth*—which remains perhaps the most notable achievement of these earnest and talented players—reacted upon the first performance of *As You Like It*, which, aside from its fine setting and picturesque costuming, was something of a disappointment. The repetitions, however, brought the company forward more effectively. Mr. Sothern's personation of the melancholy Jacques is well known. It is a role in which he shines. Miss Marlowe happily denotes the appealing moods of Rosalind and is a picture in the assumed costume. Mr. Lewis is a pleasing Orlando. Frederick Roland read his lines as Silvius well. Rowland Buckstone—deserving note of whose Porter in *Macbeth* was inadvertently omitted in *This Mignon*—was a capital William. Mr. Howson's Touchstone was effective. Mr. Harris was a venerable figure as Adam. The common lack of many in the company—a failure to give to Shakespeare's lines their value and beauty—was noticeable. But the performance was on the whole so much better than one could expect in the circumstances that little fault should be found. This was the cast:

Duke	Eric Blind
Frederick	John Taylor
Amiens	Maurice Robinson
Jacques	E. H. Sothern
Le Beau	Francis Bendtsen
Charles	Eric Blind
Oliver	Sidney Mather
Jacques	P. J. Kelly
Orlando	Frederick Lewis
Adam	William Harris
Dennis	Louis Moss
Touchstone	Albert S. Howson
Sir Oliver Martext	Charles Howson
Corin	Malcolm Bradley
Silvius	Frederick Boland
William	Rowland Buckstone
Rosalind	Julia Marlowe
Celia	Norah Lamson
Phoebe	Loretta Healy
Audrey	Leonore Chippendale

Romeo and Juliet was given with all the care that has before marked its representation by these stars, with this cast:

Escalus	Milano Tilden
Paris	Albert S. Howson
Montague	Malcolm Bradley
Capulet	John Taylor
As Old Man	Charles Howson
Romeo	E. H. Sothern
Mercutio	Frederick Lewis
Benvolio	Eric Blind
Tybalt	Sidney Mather
Prince Laurence	Thomas Coleman
Balthazar	Frederick Boland
Sampson	Francis Bendtsen

Gregory	P. J. Kelly
Peter	Rowland Buckstone
Abraham	Ernest Sinclair
An Apothecary	Malcolm Bradley
Lady Montague	Leonore Chippendale
Lady Capulet	Alma Kruger
Juliet	Julia Marlowe
Nurse	Eugenia Woodward
Page	Katharine Wilson

Hamlet and *The Taming of the Shrew* also showed the artistic care usual, and Mr. Sothern and Miss Marlowe repeated the personations that are now well known. At the matinee of *Macbeth* yesterday the theatre was crowded, many members of the profession seizing the opportunity to witness this fine production. The repertoire for the last week of the engagement.



Tunis F. Dean, San Francisco.

TUNIS F. DEAN

beginning Dec. 26, will include all the plays offered during the earlier weeks of the engagement. In addition to the regular Saturday matinee, there will be an extra Christmas matinee on Monday, Dec. 26. The plays for the week will be: Monday matinee, *The Taming of the Shrew*; Monday evening, *Macbeth*; Tuesday evening, *Hamlet*; Wednesday evening, *Romeo and Juliet*; Thursday evening, *As You Like It*; Friday evening, *The Taming of the Shrew*; Saturday matinee, *The Merchant of Venice*; Saturday night, last performance, *Twelfth Night*.

TUNIS F. DEAN.

Tunis F. Dean, who is representative for David Belasco, with Frances Starr in *The Earnest Way*, is a protégé of Captain William E. English, of Indianapolis. For years he was the junior partner of the well-known firm of Harris, Britton and Dean, controlling a circuit of theatres in a dozen leading cities, with headquarters at the Academy of Music, Baltimore, Md. As a boy he served his apprenticeship in the profession as treasurer of English's Opera House in the Hoosier capital. When Captain English was elected to the United States Congress young Dean acted as his private secretary. Prior to his joining Mr. Belasco's executive staff Mr. Dean was business manager for Harry Davis at the Grand Opera House in Pittsburgh, where he remained for five years. While in Pittsburgh he managed Luna Park during the summer season. For the past two summers Mr. Dean has been business manager of the Toronto Baseball Club. When in New York Mr. Dean makes his headquarters at the Belasco Theatre. A portrait of Mr. Dean is carried on this page.

KLAW AND ERLANGER BUILDING.

Without any display ground was broken in Seattle last week for the new Metropolitan Theatre, which Klaw and Erlanger are to erect in that city. It is estimated the new playhouse will cost approximately \$250,000. The plans call for a seating capacity of 1,600, although the ordinary house of this size built on the old-fashioned style would seat 2,400 persons. The contracts set forth that the theatre will be completed by Aug. 1, 1911.

IT IS IMPROVING.

Toledo Daily Blade.

Somebody is putting a lot of new ginger in the good old *DRAMATIC MIRROR*, these days, with the result that every issue shows a marked improvement. Its illustrations are now not only interesting but valuable, its comments are strong and timely, and its news features cover the entire field completely and accurately. The new *DRAMATIC MIRROR* is distinctly worth while.

AN IMPROVED "MIRROR."

Toronto News.

Congratulations upon the many recent improvements in *THE NEW YORK DRAMATIC MIRROR* are in order. This excellent publication, which has an unparalleled standing with the profession in the United States and Canada, has beautified its make-up and added a valuable editorial department which with many other excellent features make it a dignified and worthy journal of the theatre.

SIR HERBERT TREE COMING?

HE WILL PROBABLY APPEAR AT THE NEW THEATRE THIS SEASON.

Negotiations to This Effect Are in Progress—What the Noted Actor and His Company Will Appear in, However, Is Yet to Be Determined and Announced.

Although the plan has not been officially announced, Director Winthrop Ames, of the New Theatre, for some time has been in negotiation with Sir Herbert Tree, of His Majesty's Theatre, London, with a view to the appearance of the English actor and his company at the New Theatre for an engagement of several weeks late this Winter or early in the Spring, following the theatre's regular season. It is said that the arrangement has practically been perfected.

It is probable that Sir Herbert will bring the company at present playing with him at His Majesty's in Shakespeare's Henry VIII, and import the massive production of that play. It is said that Sir Herbert for some time has been working upon a pretentious production of Macbeth, in which he designs to have the support of Arthur Boucher and Violet Vanbrugh, but he would hardly contemplate that production outside of London and His Majesty's, and New York this season has had one Macbeth in the hands of Mr. Northern and Miss Marlowe that quite fills the present public desire for this play.

If Sir Herbert does not bring with him Henry VIII—it would seem that the success of this play in London would augur its welcome here, costly as the experiment might be—he will have to fall back upon some of the other plays in his repertoire. He would hardly venture here with The O'Flynn, by Justin McCarthy, a play of which much was expected last Spring, but which proved to be a failure at His Majesty's. Sir Herbert made an elaborate production something like a year ago of Beethoven, the drama founded on the life of the composer, by René Fanchon, and adapted by Louis N. Parker, but that had only a success of curiosity in London, and was not popular when given later in the season at the New Theatre. False Gods, adapted by James Bernard Fagan from Brieux's La Fol, while it ran for some time at His Majesty's, had no vogue that would insure its acceptance here.

If Sir Herbert should decide to present none of the plays named here, he could fall back upon his older repertoire, which is largely Shakespearean, and includes The Merry Wives of Windsor—which is out of the question probably, owing to the New Theatre's own production of this play this season, unless there should be a managerial desire for comparison—Julius Caesar, The Merchant of Venice, Twelfth Night, Hamlet, etc.

The fact is that during the past two seasons Sir Herbert Tree has not been very fortunate in his enterprises at His Majesty's, aside from Henry VIII, which has drawn well, it is said. In this respect, however, he has fared no worse than the average manager in London, for the disturbance of a general election in England early this year, King Edward's death, and the new elections have combined to demoralize theatrical business.

THE PROFESSIONAL WOMAN'S LEAGUE.

The annual bazaar of the P. W. L. at the Waldorf-Astoria opened Thursday, Dec. 14, and was continued for the rest of the week. The rooms were crowded every afternoon and evening with people prominent in the theatre and society, whose generous patronage showed a keen appreciation of this worthy cause. The women of the league, who contributed so liberally of their handiwork and time, also proved enterprising and persuasive saleswomen. Quietly and irresistibly they made every spectator a willing buyer.

Dr. Ida C. Nahn, auditor of the league, was in charge of the bazaar, and Amelia Bingham, the league's president, was at the head of the Reception Committee.

May Irwin was the first purchaser at the "husband retainers" booth. Marie Tempest and Constance Collier soon found their stock as depleted as a special sale in the five and ten cent store.

Mrs. Wallace Munro, assisted by pretty girls, was at the Friars' Booth, while Wallace Munro kept things lively selling ten-cent chances on straight front stays.

Mildred Holland had the cosmetic booth and persuaded every visitor that the thing she needed most was a rejuvenating cream.

Maida Craig, with a dozen assistants, conducted a fortune telling booth, where one's fortune could be tried by palmistry, horoscope or other method. In short, there are a great diversity of attractions, including, of course, the fair leaguers themselves.

SARAH BERNHARDT'S ENGAGEMENT.

Madame Bernhardt has continued her triumphant course through the second week of her New York engagement at the Globe Theatre. She repeated La Dame Aux Camellias, La Tosca twice, L'Aiglon, La Sorciere, La Femme X, and Jeanne d'Arc. On Friday evening she appeared in Sappho, one of her old successes. At the special matinee on Friday, Dorothy Donnelly and her American company of Madame X were guests of Madame Bernhardt. They came from Philadelphia in a special car, and returned immediately after the performance. Edward Feeney, of Brooklyn, president of the American Federation of Catholic Societies, entered a protest against the presentation of La Samaritaine. In her reply Madame Bernhardt emphatically stated her belief in the play and its theme.

EMPIRE DRAMATIC SCHOOL ALUMNI.

On Friday, Dec. 9, there was a large attendance at the weekly social meeting of the Society of the Alumni, these meetings having been resumed until further notice. Mrs. Stevens presided at the tea-table, assisted by other members of the House Committee. George Irving, first vice-president, spoke impressively of the plans of the society for its development and increasing strength, and his remarks were enthusiastically applauded.

Among the members attending were Charlotte Lambert, who recently appeared with such success as Clytemnestra with the Coburn Players; Florence Huntington, Mrs. Hamilton, Philip Perry, representative of the class of 1910, and several members of his class. Mrs. Lillie Wood Morse, former historian of the society, was also present.

The previous week several of the musical members were present, including Miss Greenfield, Miss Gibson, Miss Adams, and Miss Remington, guest of Mrs. Stevens.

The president, Laura Ledgwick Collins, is preparing for a series of afternoons with people well known and interested in the drama, as guests, of which due announcement will be made later.

Mr. and Mrs. Charles Hanford, when in town last Autumn, paid an informal visit to the rooms, and expressed themselves most cordially toward the purposes of the society and the need for its existence. Gaston Bell, whose success with Paul McAllister's company last season is well remembered, and Morgan Wallace are now in town.

HENRY ARTHUR JONES HONORED.

A breakfast was given in honor of Henry Arthur Jones at the Players' on Sunday, Dec. 18. The hosts were American actors who have appeared in one or more of the dramatist's plays. The guest was reminded of his early success by an unannounced revival of the Chequers Inn scene from The Silver King, and apt quotations were read from a score of his later works.

President John Drew was the felicitous toastmaster, and Mr. Jones acknowledged his welcome with an intimate, modest and thoughtful speech upon the relations of the author and the actor. His remarks met with evidences of deep appreciation.

Others at the board were Frederic De Belleville, Bruce McRae, Fritz Williams, Howard Kyle, John Craig, Thomas W. Ross, Taylor Holmes, William Sampson, Tyrone Power, J. Harry Benrimo, Sheldon Lewis, Eugene Ormonde, Jacob Wendell, Jr., George Backus, Henry Mortimer, Paul McAllister, William Courtleigh, and Forrest Robinson.

Messages of regret from E. H. Sothorn, Otis Skinner, William H. Thompson, George Fawcett, John Westley, George W. Wilson, E. M. Holland, and Walter Hale were read.

THE PEOPLE'S SYMPHONY.

The People's Symphony Society, Frans X. Arena, musical director, performed the second orchestral concert of the eleventh season at Carnegie Hall, Sunday afternoon, Dec. 18. The programme was given with Herr Willy Lamping, 'cello concert-master, as soloist; Overture "Phedre," Massenet; "Variations on rococo theme" for 'cello solo and orchestra, Tschalkowsky; "Rustic Wedding," Goldmark; March No. 1 "Pomp and Circumstance," Elgar.

The next concert will take place Jan. 29 and will present a Wagner programme. These concerts are educational in character and are intended especially for students and wage-earners.

The Chamber Music Club also continues its educational activities. This year it is studying 'cello literature, and the second concert of its eighth season took place at Cooper Union on the evening of Dec. 18. The Olive Mead Quartet performed the following programme assisted by Miss Littlehales, 'cello soloist, and Dorothy Rice, accompanist: Quartet in G major, Haydn; Sonata for 'cello and piano, Gaillard; Quartet, A major, Tanleew.

LIEBLER'S SUE KENDALL ESTATE.

A suit to recover \$4867 from the estate of the late Ezra Kendall has been instituted against Mrs. Kendall, widow of the actor and executrix of the estate, by Liebler and company. George C. Tyler, manager for Liebler and company, declares the suit has been brought to recover money actually loaned to Kendall or advanced on his salary, and was not contemplated till it was learned that he had left considerable property. Kendall at the time of his death was touring in The Vinegar Buyer, receiving \$250 weekly, five per cent. of \$5000 gross receipts and twenty per cent. on greater receipts.

COMPANIES FOR LATIN AMERICA.

In the W. S. Harkins company, which has been formed for a tour of the maritime provinces, the West Indies, and South America are Mignon Oxer, Pauline English, Caroline Hastings, Ruby Markle, Julia Banda, Claude Anderson, Kenneth Prince, Harry English, Maurice Franklin, George Peabody, Frederick Le Duke, Albert New, Joseph Doyle, W. S. Harkins Walter B. Woodall.

SUIT AGAINST HENRY ARTHUR JONES.

The London Theatrical Managers' Association threatens to sue Henry Arthur Jones, the English dramatist, for permitting Ethel Irving to use at the Hippodrome an act from his comedy, Dolly Reforming Herself. By agreement between the theatrical and the music hall managers in London, dramatic performances are forbidden in music halls. Mr. Jones has made Sir Herbert Tree his agent in the matter.

ITALIAN THEATRE TOPICS

A RUMOR THAT DUSE WOULD SETTLE FOR LIFE IN ROME IS DENIED.

She Will Continue a Florentine—Her Quarrel with the Festival Directors—She Will Not Play in Italy Again Until 1912, When She Will Assume Shakespeare Parts—New Plays Produced in Rome.

(Special Correspondence of THE MIRROR.)

Rome, Dec. 12.—It has been rumored that Duse was going to settle for life in Rome, and that she had bought a house on the Palatine for the purpose. But this, unfortunately, is not true. Florence is her favorite town, and she has a delightful house there. She spent last Summer in Venice, and during her stay she told her friends that she would not play in Italy again until 1912, and that then she would appear in several Shakespearean plays, possibly as Lady Macbeth and Portia. She will make a splendid Lady Macbeth. She will also appear in a few new plays by Robert Bracco, and Marco Prago, her favorite author in Italy.

It was hoped that Duse would appear in Rome during the great festival which are being prepared for 1911, but when she had almost promised to appear an unexpected incident occurred and she withdrew, and refused to have anything more to say to the directors of the festival. This is a great pity. The directors ought to have agreed to Duse's suggestions. She knows the Roman taste better than they do, and Rome should not be deprived of this great artist during the festival which celebrates Italy's unity and the dispersal of her many petty foreign rulers.

One or two pretty novelties have appeared lately, as Beauties and the Beast. The beast is a rich banker, as ugly as he is rich. He fascinates every woman with whom he speaks by the beauty of his voice and eloquence. Once a married man is jealous of him, but the banker turns round, laughing, and says: "Now, how can you imagine that any woman could leave a man like you for a man like me?" and the other laughs and shakes hands with the beast. The beast finishes by marrying a beautiful girl, as poor as she is beautiful, and all ends well. Senor Lopez has made another success with this comedy, which is not so simple in acting as it is in reading. I think it would take in England and in America.

Captain Fracassa is my next novelty. There is very little in it, however, to remind you of the famous French novel of the same name, and it has taken operetta form, which somewhat spoils it. The great actor, Zaccari, has introduced a new dramatic poet to us, and he has created an enthusiastic success. But as the play is not of a character to please an American public I need not describe the plot, which is half serious, and half comic, and is taken from an old Italian novel by D'Assoglio, and is composed somewhat in the style of Rostand's celebrated play. A third novelty is a one-act play, called The Beast of Burden. This "beast" is a poor country doctor who is paid by the government. The play, though only in one act, is divided in three scenes. In the first, we see the doctor at work; in the second, we see him surrounded by donkeys (alias fools); in the third scene we see the poor doctor utterly destroyed by the fools around him. A school friend of his saves him from despair by recommending him to a newspaper, for which he may write. This the doctor does, and lays his life open to the public with descriptions of the fools who have ruined him in order to place a favorite in his post. This makes a sensation, and the poor doctor finds a pleasure and lucrative career open to him instead of the infamous career of being a mere "beast of burden" to a population of donkeys and fools.

A very successful new play is The Little Queen of Sheba, by Signor Moschino, a dramatic poet, novelist, and journalist. Emma Gramatica, who appears as the heroine of this play, has already made it celebrated in many other cities of Italy. The play is equally successful here, as also is Emma Gramatica, who is really a grand artist in this play, and she is enthusiastically applauded every time it is produced. The play is sentimental and original. It is a study of a girl just leaving school. She is ignorant of real life and dreams of an impossible love, but the dream falls and the girl's heart is broken. She loves a man who does not love her, and who has a tragic past life behind him. He has loved the girl's mother, and is drawn to the girl on account of her likeness to her mother. The poor girl consents to marry a man she does not love, and she will live a poor life like other women.

The play is in three acts; and, simple though the plot seems to be, the language is so delicate and poetic that the play is received with the greatest pleasure. The girl takes the public at once, and Emma Gramatica plays her splendidly.

Great preparations have begun for next year, but of these I will write when the programmes are completely decided. S. P. Q. R.

THE PRIARS BANQUET WILLIAM HARRIS.

Hundreds of friars gathered at the Hotel Astor Sunday night at a dinner given in honor of William Harris, the veteran manager. Among the speakers were John W. Rumsey, Marc Klaw, A. L. Erlanger, Augustus Thomas, Henry Arthur Jones, Ronald Wolf, Percy G. Williams, and Clay M. Green. Among the many people prominent in the theatrical world who were present were George Ade, George M. Cohan, Charles Burnham, Al Hayman, John Philip Sousa, Joseph Brooks, Richard Carle, Raymond Hubbard, John Slavin, Jack Gardner, Marcus Mayer, Henry B. Harris, and William Harris, Jr.

THE FOOLISH VIRGIN.

Charles Frohman Presents Another French Drama to the American Public.

Drama in four acts, by Henri Bataille. Produced by Charles Frohman on Dec. 19 at the Knickerbocker Theatre.

Marcel Armaury..... Robert Drouet
Duke Amadee de Charence..... John Flood
Gaston de Charence..... Shelley Hull
The Abbe Roux..... Campbell Gollan
Secretary to M. Armaury..... Francis Verdi
Secretary to Duke de Charence..... J. Homer Hunt
Fanny Armaury..... Mrs. Patrick Campbell
Duchesse de Charence..... Annie Esmond
Diane de Charence..... Adelaide Nowak
Kitty..... Ethel Morrey

Foolish is hardly an adequate epithet for this so-called virgin. At the sentimental and wilful age of eighteen she fell desperately in love with a rascally husband of forty, who was undeservedly loved with equal vigor by his wife. This lady, Fanny Armaury, spent her time in shielding Marcel Armaury and Diane de Charence from the righteous wrath of Diane's father and brother. Marcel sensibly utilized his wife to cover his elopement with Diane. Impressed later by Fanny's quixotic state of mind, the foolish virgin forced Marcel to choose between the two loves that destiny offered him. Learning that Marcel loved her supremely, and that Gaston was inexorably resolved upon Marcel's death or their separation, Diane cleared the field by shooting herself.

The play is effective alone and solely through its abnormality. When the foundation of the argument is reached, it means that marriage laws are a nuisance, if not a farce, and that every man should be his own monitor in altering his conjugal selection. Granting that marriage is a comparatively recent mundane convention, and not an eternal, divine foreordination, what better device can be offered in this year of grace? The question is too absurd to discuss outside of Point Loma. If the laws are, then, the most satisfactory arrangement conceivable, Henri Bataille's drama sinks into futile drivel; he hasn't a leg to stand on. The fact that three insignificant individuals dared to array themselves against a universal convention justified nothing. If "love isn't a crime to be punished," it may at least become a passion to be mastered. Marcel, Diane, and Fanny, all culpable for defying a necessary convention, all merited torment.

Had Mr. Frohman chosen for presentation on Dec. 19 a less competent cast, the sophistical reasoning would have been hoisted. Even with so accomplished an actress as Mrs. Patrick Campbell to illumine the crafty false logic the audience was inclined to smile at Fanny Armaury's point of view. She is artful in tone, pose, gesture; she knows the value of contrasts; she always commands the situation, the attention and the sympathy through the four acts. Adelaide Nowak has great intelligence and uses her ammunition skillfully. She should be careful not to let the deeper tones of her voice lapse into roughness. In about as contemptible a role as an actor was ever called upon to play, Robert Drouet acted with care and reserve. A hero who is burdened with superfluous love is a difficult undertaking. Shelley Hull is commendable for his sincerity and his consistency. John Flood rather brutalized the Duke in obedience to orders, no doubt.

The stage settings were more tawdry than tasteful, and the tailoring was distinctly American, not French. In histrionic effect, however, the play is very realistic—so realistic that it might be classed among the mechanic rather than among the fine arts.

OLD HEIDELBERG.

Wilhelm Meyer-Ferber's Youthful Comedy Revived at the New Theatre.

Von Metzing..... Stewart Baird
Von Breitenberg..... Edwin Cushman
Baron von Haug..... E. M. Holland
Giant..... Albert Sandale
Baron von Passau..... Ben Johnson
Scholermann..... John Sutherland
Lutz..... Ferdinand Gottschalk
Reuter..... James Tiffany
Dr. Juttner..... Louis Calvert
Karl Heinrich..... Frank Gilmore
Roder..... William McVay
Frau Roder..... Helen Reimer
Frau Dorffel..... Mrs. Sol Smith
Kathie..... Jessie Busley
Kurt Engelbrecht..... Pedro de Cordoba
Count von Asterberg..... William Raymond
Karl Bils..... Shelley Hull
Kellerman..... Robert Hamilton
Von Wedell..... Albert Bruning
Von Reinecke..... Edwin Cushman
Von Reinecke..... George Breede
Count von Bamsin..... Victor Johns

The announcement of a production of Old Heidelberg at the New Theatre on Dec. 19 awakened pleasing expectations in the many who had seen one or more of the versions of the play presented in this city. Naturally it was expected that something surpassing the others would be the result. Even scenically this did not prove to be true. The scene at Roder's was much prettier at the Irving Place. The prince's room at the inn, however, was never more effective than as shown by Mr. Meizner at the New Theatre.

As for the acting, Mr. Gilmore held his own with any of the Karl Heinrichs who have appeared on the local stage. He was too mature, perhaps, but, this said, nothing save praise can properly be spoken of him. Miss Busley as Kathie did conscientious work, but she fell short of what certain of her predecessors in the part have accomplished. In the second and third acts she seemed too sophisticated, too much lacking in simplicity and ingenuousness. Then, too, she laughed too much, and her gaiety sounded forced. In the love scenes she was

decidedly better. Here she managed to strike the note of true pathos. Her whole performance wanted the charm Miss von Ostermann displayed in such abundance at the German Theatre. Ferdinand Gottschalk found Lutz a role to his and the audience's liking. William McVay as Roder showed that for character actors there is a crying need. The part is a small one, but at the German Theatre Willy Frey made it screamingly funny, whereas Mr. McVay got scarcely anything out of it. The same criticism applies to Mr. Bruning's Kellerman. He would, no doubt, be surprised if he were told that the part can be played in such a way as to bring tears. Mr. Calvert was admirable as Dr. Juttner. His English accent was occasionally obtrusive, but this was nothing compared to the Weber-Felds dialect used by the representative of the part in Aubrey Bouccault's production. Mr. Holland did his little as Baron von Haug very well. Robert Hamilton is a newcomer of promise.

AT VARIOUS THEATRES.

GRAND OPERA HOUSE.—Bessie McCoy and The Echo played to appreciative audiences at this house last week. The current attraction is Ziegfeld's Follies of 1910.

CITY.—The City Theatre opened with two performances a day Dec. 5, presenting an excellent vaudeville bill. Frank Sheridan and company in The Derelict were prime favorites on this bill. Middleton and Speilmeyer in A Texas Wooling also were well received, and Cliff Gordon as the German Senator made a distinct hit with the audience. Josephine Sabel, McMahon's Pullman Porter Maids, and G. Molasso and his company of thirty in their Parisian pantomime dance completed a very excellent bill.

WEST END.—Last week The Fourth Estate was presented at the West End Theatre. This newspaper play was well received and well played by a cast which includes Charles Waldron as Wheeler Brand, Joseph Woodburn as Ross McHenry, Hildegard Benson as Phyllis Nolan, all of whom did good work in the roles for which they were cast. This week a production of The Passion Play with a choir invisible is scheduled. Matinees Saturday and Wednesday at 3 P. M. Evenings 8.30.

ACADEMY OF MUSIC.—The Academy of Music Stock appeared last week in The Power of the Press. Theodore Friebeus as Stephen Carson, John T. Dwyer as Turner Morgan, Priscilla Knowles as Annie Carson, Anna Hollinger as Julia Seymour, and Carrie Clark Ward as Mrs. O'Callahan easily outdistanced the large cast in the clever performance they gave in the various roles. The play was well staged and the scenic production was remarkably carried out in detail. This week, The House of a Thousand Candles.

WALTER N. LAWRENCE BANKRUPT.

Walter N. Lawrence has filed a petition in bankruptcy, with liabilities at \$56,104. The assets consist of cash in bank, \$4; debts uncollected, \$1,696; the manuscripts of two plays, a third interest in a play called The Other Fellow, 600 shares of stock in the Walter N. Lawrence Company, two claims aggregating \$50,480, one of which is a suit against the Sun Printing and Publishing Association for libel, and a fourteenth interest in fourteen lots in Brooklyn, which is subject to various claims. Among the creditors are: Rachel Crothers, \$3,350; Mabel Cameron, \$1,344; Samuel French, \$930; and Louis Evan Shipman, \$124. The following sums are due for salaries: Gertrude Boch, \$379; Jane Peyton Post, \$80; Carl Anthony, \$100; A. A. Ducheman, \$171; Alfred Hudson, \$100; Walter Horton, \$110; and Allan Mulnane, \$100.

MASCAGNI'S MASTERPIECE.

A dispatch from Rome yesterday said that Pietro Mascagni had given a presentation of his new opera, *Ysobel*, before musical celebrities, critics and newspaper representatives. Mascagni himself sat at the piano and sang the entire opera. The spectacle of the Maestro thundering over the keyboard, gesticulating, singing all the parts, including the choruses, at times stopping to make explanations, aroused the enthusiasm of his audience. The first act lasted an hour and fifteen minutes, the second twenty minutes and the third thirty-five minutes. The success of the performance was certain. *Ysobel* is already adjudged by its auditors of to-day as Mascagni's masterpiece.

SAID TO THE MIRROR.

FREDERICK WARDE: "There is an erroneous report current that I have closed my season and disbanded my company. This is not true. We have withdrawn *Timon of Athens* and substituted a complete production of *Julius Caesar*, which has been enthusiastically received everywhere. We have filled all of our dates, with the exception of three nights, and expect to carry out all of our engagements till the 3rd of June next, when we expect to close."

EVALYN LATHELL: "Under Southern Skies closed at Joplin, Mo., Nov. 28, on four days' notice. Salaries were paid up to date, but fares were not paid."

THE PORT HENRY OPERA HOUSE BURNS

The Lewald Opera House at Port Henry, N. Y., together with the entire opera house block, was totally destroyed by fire on the morning of Dec. 12. Estimated loss \$100,000. This theatre was erected in 1874, by E. Lewald, and in its palmy days housed many good attractions, but of late years has been given over to dances, receptions and games.

NEW THEATRE DINNER.

Founders of the Institution to Meet To-Night With Guests at the Waldorf.

The first annual dinner of the Founders of the New Theatre will be held at the Waldorf-Astoria this evening, when 100 covers will be laid. Following the dinner the New Theatre will be discussed, with topics relating to art and the drama. Among those who have been invited to speak are Director Winthrop Ames, Henry W. Taft, George Pierce Baker, of Harvard University; Norman Hapgood, of *Collier's*; and Walter Damrosch. Judge Elbert H. Gary will preside.

Among those who have accepted invitations are Dr. Nicholas Murray Butler, of Columbia University; Chancellor Henry M. MacCracken, of New York University; Professor H. Fairfield Osborn, president of the American Museum of Natural History; Lee Shubert, business director of the New Theatre; Chester S. Lord, Henry L. Stoddard, Robert J. Collier, Richard Harding Davis, Colonel George M. Harvey, Henry Arthur Jones, the English playwright; John Luther Long, S. S. McClure, Edward Sheldon, Engelbert Humperdinck, the composer; Charles Fann Kennedy, Augustus Thomas, Paul M. Potter, Channing Pollock, James Forbes, Clay M. Greene, Charles Klein, and Franklin Fyles, playwrights; David Belasco, Mark Klaw, A. L. Erlanger, Daniel Frohman, Henry B. Harris, Al Hayman, William A. Brady, Charles H. Burnham, and Harrison Grey Flake, theatrical managers, and the Rev. Percy Stickney Grant and Rabbi Stephen S. Wise.

John Jacob Astor, Edmund L. Baylies, Courtlandt Field Bishop, Frederick G. Bourne, Paul D. Cravath, J. Horace Harding, Archer M. Huntington, Ernest Inellin Arthur Curtiss James, W. De Lancy Kountze, Frank A. Munsey, and Robert H. Van Cortlandt will be among the founders to attend.

REFLECTIONS.

Grace Atwell has been engaged by Wagenhals and Kemper for Seven Days, opening in the South about Christmas.

Mitchell Ingraham and Kathryn Van Esse closed with The Squaw Man, Nov. 28, and will lay off until after Christmas in Indianapolis, Ind. Mr. Ingraham was recently raised to the degree of a master mason in Rushville, Ill., lodge No. 9.

Mabelle Moyles is playing Patay with A Night in a Boarding School, opening at the Warburton, Yonkers, Dec. 19.

Anne Brodley is playing the Ingenue with Henrietta Crossman in The Duchess of Suda.

Last night at the Republic Theatre, Rebecca of Sunnybrook Farm celebrated its 100th performance in New York, and in commemoration of this event Klaw and Erlanger and David Belasco presented to the ladies of the audience, as a souvenir, a copy of the illustrated dramatic edition of the book. Each copy was autographed by Kate Douglas Wiggin, the author.

Clara De Mar was called home by the sad news of her father's death, which occurred Dec. 3. He was buried with Grand Army honors. Interment was at Forest Home Cemetery, Chicago.

Wilton Lackaye and Lena Ashwell will co-star in C. M. S. McLellan's Judith Zerkine, beginning Christmas week.

The second of the four East Side subscription performances at the New Theatre is announced for Saturday evening, Dec. 24, when Wilhelm Meyer-Forster's Old Heidelberg will be the bill.

Julius Steger after five seasons of the most successful appearance as a headliner in vaudeville in his two little playlets, The Fifth Commandment, and The Way to the Heart, will shortly complete his vaudeville season and appear under the direction of Klaw and Erlanger in a new dramatic production. Mr. Steger has, during the past five seasons, proved a remarkable attraction on the vaudeville bills he has played, and many patrons of vaudeville will miss his finished and clever work in the playlets he has presented.

Mrs. Beaumont Packard of the Packard Theatrical Exchange, who has been ill for some weeks, is still confined to her home in Bensonhurst, L. I.

Howard Estabrook, who has several plays of his own in line for future production, will make his reappearance in an important role in The Boss, a new play by Edward Sheldon in which Holbrook Blinn is to star under William A. Brady's management. Mr. Estabrook has been abroad much of the time since his last appearance on the stage, which was in the leading part in *Goin' Some*.

Marie Tempest is to appear later in the season at the New Theatre in Cosmo Gordon-Lennox and Robert Hichen's dramatization of Thackeray's "Vanity Fair."

Elsie Ferguson is at work on a new play by Charles F. Nirdlinger called Dolly Madison.

Edward Terry will begin a Canadian tour Christmas week under the management of the Lieblers. His repertoire will include Sweet Lavender, in which he has played more than 4000 times.

Getting the Evidence, a new playlet by Robert Stodart, was produced at the Harlem.

Keith Wakeman, last season with Ben Greet, will have an important role in Grace George's new play, Sauce for the Goose.

E. C. Rockwell has accepted the position as manager for The Highway Amusement company. Mr. Rockwell will open the first of their theatres, The Imp, on Kings High-

way, Brooklyn, Jan. 1, and the rest of the houses will be opened in rapid succession until they will have a circuit of several weeks in Greater New York. Mr. Rockwell states that the policy will be the same as on the Princess Circuit, which Mr. Rockwell managed and built up, and then sold, in the Southwest, before coming to New York.

Harry De Vere has undergone two operations since his injury nine weeks ago when he was billing the Estelle Allen company. Mr. De Vere is now on the road to recovery at the Canton, Ohio, Ingleside Hospital.

Halton Powell wishes to deny the report that the Powell and Coban Musical Comedy company has closed. During the week of Dec. 19 the Eastern company will play a return date at the Grand Opera House, Decatur, Ill., and the Central company will play Mt. Vernon, Ind. Mr. Powell declares the report to be a fabrication of discharged employees.

Georgia Dvorak and Zenaidée Williams will be in Edmund Breece's support in Percy Mackaye's The Scarecrow, which opens the last part of this month.

The Sins of the Fathers are having a rest during Christmas week. The company are enjoying the holidays in Memphis, Tenn.

Sanger and Jordan, play brokers, have just leased all American and English rights of an entirely new and original French play called The Hotel Ritch Case, by Pierre Berton and Charles Martel, the former being the original author of Zana, to Oliver Morosco, of Los Angeles. It is seldom that an otherwise unproduced play, by so distinguished a French author, is performed for the very first time in America, so that Mr. Morosco's New York production of this newest of modern emotional dramas may be looked forward to with interest. The American adaptation of the play is now in the hands of experts and will probably receive its initial production at Morosco's Majestic Theatre, Los Angeles, on or about Feb. 1.

CURRENT AMUSEMENTS.

Week ending December 24.

ACADEMY OF MUSIC—Stock co. in The House of a Thousand Candles.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—The Aviator—3d week—18 to 20 times.
BELASCO—The Concert—12th week—25 to 35 times.
BIJOU—Zelda Sears in The Nest Egg—5th week—35 to 40 times.
BROADWAY—E. H. Southern and Julia Marlowe in The Taming of the Shrew—3 times; Macbeth—8th and 9th times; The Merchant of Venice—3 times; Twelfth Night—1 time; As You Like It—4th time.
BRONX—Vaudeville.
CARNegie—Sam Bernard in He Came from Milwaukee—14th week—97 to 104 times.
CIRCLE—Mother—108 times, plus 3d week—17 to 24 times.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—Columbia Burlesquers.
COMEDY—William Collier in I'll Be Hanged if I Do—4th week—25 to 32 times.
CRITERION—The Commuters—10th week—144 to 151 times.
DALY'S—Baby Mine—19th week—129 to 146 times.
EMPIRE—William Gillette in Secret Service—8 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—14th week—107 to 114 times.
GARRICK—Commencing Dec. 20—Annie Russell in The Imposter—7 times.
GLOBE—Sarah Bernhardt in Madame X—3d time; L'Aiglon—4th time; Jeanne d'Arc—6th and 8th times; Camille—3d and 4th times; La Tosca—3d time, Sapho—3d time; Judas and Phedra—1 time.
GRAND OPERA HOUSE—The Follies of 1910—75 times, plus 8 times.
HACKETT—Albert Chevalier in Daddy Dufard—3d week—16 to 28 times.
HERALD SQUARE—Lain Glasier in The Girl and the Knees—4th week—22 to 29 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—10th week.
HUDSON—Blanche Bates in Nobody's Widow—8th week—41 to 48 times.
HURDIT and RAMON'S—Cracker Jacks Burlesquers.
IRVING PLACE—A Nice Man—3d week—8 to 11 times; Das Musikantentumede—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Mrs. Patrick Campbell in The Foolish Virgin—1st week—1 to 7 times.
LIBERTY—The Country Boy—17th week—125 to 139 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCUM—The Importance of Being Earnest—41 to 48 times.
LYRIC—Mrs. Leslie Carter in Two Women—4th week—24 to 31 times.
MAJESTIC—The Blue Bird—44 times, plus 7th week—56 to 64 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—9th week—30 to 66 times.
METROPOLIS—Golden Crook Burlesquers.
METROPOLITAN—Grand Opera co. in repertory—6th week.
MINER'S BOWERY—Broadway Gaiety Girls.
MINER'S BRONX—Pennant Winners Burlesquers.
MINER'S EIGHTH AVENUE—Follies of the Day.
MURRAY HILL—Beauty Trust Burlesquers.
NAZIMOVA'S—30th St.—Commencing Dec. 21 Drifting.
NEW—Old Heidelberg—1st week—1 to 5 times; Sister Beatrice—18th and 19th times; and Don—22d and 23d times.
NEW AMSTERDAM—Madame Sherry—17th week—131 to 135 times.
NEW YORK—Ella Trentini in Naughty Marietta—7th week—48 to 54 times.
OLYMPIC—Irwin's Big Show.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—12th week—22 to 30 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Commencing Dec. 20—Pomander Walker—7 times.
WHERRY'S—Alma Where Do You Live?—18th week—93 to 100 times.
WEST END—The Passion Play of Oberammergau.
YORKVILLE—Vaudeville and Moving Pictures.

TO CORRESPONDENTS.

As Monday, Dec. 26, and Monday, Jan. 2, will respectively be celebrated as the Christmas and New Year holidays, it will be necessary for THE MIRROR to go to press on the numbers to bear dates of Dec. 28 and Jan. 4 in advance of the usual time. Correspondents, therefore, are required to forward their letters for those numbers at least twenty-four hours in advance.

TO ADVERTISERS.

The numbers of THE MIRROR to bear dates of Dec. 28 and Jan. 4 will go to press earlier than usual, as Monday, Dec. 26, and Monday, Jan. 2, will be legal holidays. The advertising columns for these numbers will close respectively on Dec. 24 and Dec. 31. THE MIRROR for those weeks will be published on Wednesdays, Dec. 28 and Jan. 4, as usual.

STAGE CHILDREN'S CHRISTMAS.

A meeting of all the children of the stage now in the city has been called for Dec. 27 in room 6, New York Theatre Building. At that time tickets for the stage Children's Christmas Festival and Tree, to be given Jan. 1, will be distributed. The festivities are to take place in the Criterion Theatre.

On Tuesday, Dec. 27, Mrs. Anna M. Abell and Mrs. Millie Thorne desire all children to call who need coats, dresses, hats, shoes, gloves, mitts, sweaters, etc. Tiny artists volunteering to appear in stage entertainment will be given an informal rehearsal at the same place at four o'clock, Thursday, Dec. 22, and orchestra rehearsal Thursday, Dec. 29. The numbers have been arranged by Mrs. Anna M. Abell, of the Gaiety Theatre Building. The committee have kept as nearly as possible to the plan of the late beloved Mrs. E. L. Fernandez, and will again arouse the sagging interest in the little stage folk, bringing them together, spending a social evening and reviving an old custom very dear to many hearts.

The Christmas Festival is under the personal supervision and management of William Harris, the dean of New York theatrical managers, on whose shoulders the mantle of Santa Claus for the little stage folk will set most appropriately.

The festival on Jan. 1 will consist of an entertainment for children, a banquet and a tree and distribution of presents, and will be under the personal supervision of William Harris, manager and treasurer, and Mrs. Anna V. Morrison, secretary, and an Executive Committee consisting of Mrs. Anna M. Abell, Mrs. Millie Thorne, and Francis Wilson.

The patrons are Klav and Erlanger, Charles Frohman, Alf. Hayman, William Harris, Henry B. Harris, Harrison Grey Fiske, Daniel Frohman, Joseph Brooks, David Belasco, Theodore Liebler, George Tyler, T. D. Walsh, A. E. Lyons, Winthrop Ames, Cohan and Harris, Frederic Thompson, Lew Fields, Wagenhals and Kemper, Fred Zimmerman, Lee Shubert, William Smythe, Charles Burnham, Ben Stevens, Joseph Grismer, Baker and Castle, Charles Dillingham, and William A. Brady. The Reception Committee comprises Amelia Bingham, Dr. Ida C. Nahn, Mrs. Jacob Litt, Viola Fortesque, Ada Deaves, Mrs. Liona Ross, Mrs. Mary Jones, Mrs. George Backus, Mrs. Nieldinger, Margaret Wyckoff, Mrs. Edward Rosenbaum, Marie L. Day, Eliza Glassford, Mrs. Kate Jepson, Mabel Norton, Mrs. James Armstrong, Mrs. Bender, Louise Closser Hale.

STOCK COMPANY NOTES.

The Russell Henrich Stock closed a successful engagement at the Pavilion Theatre, Cincinnati, Ohio, and opened at Augusta, Ky., to a large house in The James Boys. The feature was the Comedy of Ernie Judge Carl as Lage. Mr. Russell has eight weeks in stock in Georgetown, Ky. Mr. Carl has contracted with one of the big burlesques on the Eastern Wheel for next season.

Elizabeth Morrill of the Nickerson Brothers company will spend the holidays with her parents in Sarala, Ontario. Manager Morrill will take the company upon the road immediately after the first of the year.

Maude Leone, completely restored to health, has returned to Salt Lake City, where she will head a high class stock company at the Shubert Theatre. During her season at the Shubert, Miss Leone has made arrangements to pose in a few special plays, for the Revell moving picture company.

WE CAN'T BE AS BAD, ETC.

Henry Arthur Jones' new play, We Can't Be As Bad As All That, which is to be the second production of the Authors' Producing Company, will have its premiere in New Haven, at the Hyperion Theatre, Dec. 29, coming to Maxine Elliott's Theatre Jan. 2. In the cast are Katherine Kaelred, Charlotte Granville, Kate Phillips, Betty Martin, Fanny Jordan, Alice Wilson, Margaret Redden, Charles Hammond, William Hawtrey, Iva Dawson, Edward Bonfield, Wallace Erskine, Harry Braham, and William L. Branscombe.

DIXON CHARGES CONSPIRACY.

Charging conspiracy on the part of two ministers of the gospel and five members of the Council of the city of America, Ga., to prevent the presentation of his play, The Sins of the Fathers, in that city, Thomas Dixon, the author and playwright, has filed suit in the United States Circuit at Macon, asking \$100,000 damages, actual and punitive. The two preachers named, the Rev. L. Burroughs and the Rev. R. L. Bivins, it is charged, entered into a conspiracy to prevent the presentation of the play because of "its immoral tendencies." In furtherance of the alleged conspiracy it is declared they presented a resolution to the City Council, which was passed, forbidding the production of Dixon's play.

A MORTGAGE FORECLOSED.

Justice Chester, of Albany, N. Y., has handed down a decision in the New Clinton Theatre case by foreclosing the mortgage of \$80,000, given by Manager H. R. Jacobs to the Bunting Bull Construction company for the purpose of erecting the new playhouse in that city. When Mr. Jacobs first contemplated building a new theatre there, a local bank agreed, it is said, to advance a loan under certain conditions, but as these conditions were not complied with, the money was refused. Mr. Jacobs was then forced to get the mortgage. Now that the mortgage is foreclosed the property will be put up for sale. Work on the construction of this new theatre stopped last January.

NEW THEATRE FOR NEWARK.

The Lee Ottolenghi Amusement Company, including Frederick Jay, I. Glueckfeld, Demis Rowe, Leo Wiener, and Edgar O. Wiener, was incorporated in New Jersey with a capital of \$100,000, Saturday. The company will erect a theatre to cost between \$150,000 and \$200,000 at the corner of Broad and Fulton streets, Newark. The theatre will have a seating capacity of 1,500. It will be ready by Nov. 1, 1911. Lee Ottolenghi is manager of Waldmann's Theatre.

THE FOYER.

The Foyer is the name of a new semi-monthly publication at Des Moines, Iowa. It is a credit to its projectors, E. W. Callahan is managing editor, and W. E. Anderson, the well-known Des Moines critic, will write prominently for it. The policy of The Foyer is announced as "constructive"—to encourage new talent, to help bring art and artist into closer touch with the public, and, at the same time to maintain an interesting news standard.

THE SILENT CALL.

Dustin Farnum will open at the Broadway Theatre, Jan. 2, in The Silent Call, a dramatization of Edwin Milton Royce's novel of the same name. The supporting cast includes George Fawcett, W. B. Hart, Elmer Grandin, George W. Dayo, Charles Abbe, Thomas J. McFarlane, Rosalind Coghlan, and Maude Hosford.

GREEN STOCKINGS.

Margaret Anglin's new comedy, with which she will star under the management of the Lieblers, has been named Green Stockings, and is from the pens of A. E. W. Mason and George Fleming. It is in four acts and opens Jan. 1.

INCORPORATIONS AT ALBANY.

Eight New Theatrical Companies File Articles with the Secretary of State. The following amusement companies filed certificates of incorporation with the Secretary of State at Albany the past week:

The Next Egg Company, New York city; to acquire and dispose of plays, copyrights, dramatic and musical productions, to act as proprietors and managers of theatres; capital, \$10,000; directors, Louis G. Wiswell, 1403 Broadway; Joseph M. Galtier, 1402 Broadway; Selma Bears, 155 West Forty-seventh Street, New York city.

Metropolis Amusement Company, New York city; to buy or lease theatres, organize and maintain theatrical, vaudeville and musical productions, and to provide amusements in baseball parks; capital, \$25,000; directors, Walter J. Lowenhaupt, Lawrence G. Bresler, 200 Fifth Avenue, New York city; G. E. Gerber, 103 Sixteenth Street, Long Island City, New York city; to construct and maintain theatres, produce and dispose of operas, dramas, burlesque, vaudeville attractions and conduct a theatrical booking agency; capital, \$60,000; directors, Arthur F. Driscoll, 11 West 125th Street; William J. Cahill, 130 East Forty-seventh Street; Robert C. Moore, 1 West Eighty-seventh Street, New York city.

Flower City Theatre Company, Buffalo, N. Y.; to deal in amusement devices and apparatuses used in theatrical and amusement business; capital, \$5,000; directors, Albert A. Fenwick, Emanuel Wolf, and Solomon Weinburg, Buffalo, N. Y.

Plaza Theatre Company, Buffalo, N. Y.; to purchase and maintain theatres and present musical, theatrical and other forms of amusement; capital, \$15,000; directors, Levin Michaels, Jacob Rosling, Morris Slotkin, Buffalo, N. Y.

National Automatic Roll Advertising Company, New York city; to manufacture and deal in machines and devices as exhibiting apparatus; capital, \$200,000; directors, Samuel A. Lamont, 100 Kelly Street; Peter Diamond, 103 West 114th Street; Isaac Alvin, 205 East Sixty-first Street, New York city.

Kulkerbocker Distributing Company, New York city; to operate theatres, concert halls and moving picture shows; capital, \$50,000; directors, Bartholomew McDonough, 500 Ninth Avenue; Henry Hess, 220 West 107th Street; Nathan Moss, 325 West Thirty-eighth Street, New York city.

Main Street Amusement Company, Buffalo, N. Y.; formed to conduct an amusement park in the city of Buffalo; capital, \$50,000; directors, Ralph A. Kellogg, Elizabeth M. Nauth, 536 Elliott Square; Harry G. Johnson, 533 Brisbane Building, Buffalo, N. Y.

WANTS

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FOR SALE—One act modern comedy; character man; small ingenue; valet. Quick action. Screenplay funny situation. Farnell, Bogota, N. J. Tel. 735-3 Hackensack.

MAGICIANS—Late Frederick Baneroff's library. Bargain. Particulars. Address Roberts, Minn.

POSITION wanted by talented, ambitious boy of 16; no experience; best in emotional; stock or production. Address Joseph Harper, 1128 West 28th Street, Los Angeles, Cal.

PRIZE winning sketch "Peter," now for sale or royalty. Harry W. Osborne, 4000 Beacon Street, Chicago.

STRONG dramatic sketch, two men, sale or royalty. Nick Stars, Mirror.

WANTED—Singer for piano act. Harry Carlton, 11 Springfield Avenue, Newark, N. J.

WANTED—Address of George E. Keniston, who left Buffalo Bill at Redding, Cal., last Fall. Write or wire E. Higgins, 300 West 114th St., N. Y.

WANTED for vaudeville production. Young, pretty, clever girl for title-role, who can sing and act. Bass, tenor and baritone for cowboy parts who are singers. Real punchers preferred. Wardrobe and ability essential. Send photo, clippings and salary. No objection to clever amateurs. MacDonall, Producing Playwright, Middletown, Conn.

WANTED—Letters written by noted actors and actresses, old play bills, small card photographs of actors and actresses. John Haise, 310 Onondaga Bank Bldg., Syracuse, N. Y.

WANTED—Singers to sing "Her Name Was Mary Wood, But Mary Wouldn't." Address "Dimstein," care Mirror.

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THE RECORD OF DEATHS

Myrtle Cosgrove, leading woman in W. A. Brady's The Man of the Hour company, died in Shawnee, Okla., Dec. 5. Miss Cosgrove had been ill since Nov. 21, but continued to play till a few days before her death.

Mrs. Elizabeth Macarty, wife of Fred Macarty, and mother of Dorothy Morton, died in St. Louis, Dec. 13. Burial was in St. Peter's Cemetery, St. Louis, Dec. 17. Buffalo, Los Angeles, and Winnetka papers please copy.

Frank V. French, forty-three years of age, a repertoire opera manager and stage-manager, died in New York, Dec. 15. His last engagement was with The Show Girl this season in the South. Funeral services were held at Brown's Undertaking Chapel, Dec. 17. Interment was in Rochester, N. Y.

Charles Jerome Coleman, the musical director and composer, committed suicide in Passaic, N. J., Dec. 5, by inhaling gas. Mr. Coleman was about seventy-eight years old and was a graduate of Harvard, where he was university organist for several years. He was instrumental in bringing out Beanie Abbott, the grand opera prima donna. Mr. Coleman's wife died two years ago. He leaves two sons, George, of Philadelphia, and Charles, Jr., of Cincinnati.

Ella Craven, widow of John T. Craven, died Dec. 9. Burial was at Kenosha Cemetery. John F. Ward, aged about seventy, and a favorite comedian of the old school, died in Brooklyn on Dec. 17. He began theatrical life as an apprentice with a circus company and afterwards drifted naturally into playing comedy parts with the different stock companies of that day—the early sixties. About thirty years ago he was a great favorite in the old Ford's Stock company in Baltimore. At Booth's Theatre, in New York city, on one occasion, he was the Peter in a memorable performance of Romeo and Juliet, wherein there were seven Juliets, one of whom was Mary Anderson. For many summers he was the principal comedian at the Soldiers' Home, Dayton, O. He was the comedian with the Potter-Bellew company during their last American tour as co-stars, then succeeded Walter Perkins in the principal role in My Friend from India. Later he was with The

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Babes in Toyland for several seasons and recently had appeared successfully in vaudeville. He was a kindly, genial companion, with a ready Irish wit, and numbered hosts of friends.

Deaths

CARRY—A boy, to Mr. and Mrs. Billy Carey (Daisy Stamp), in Brooklyn, Dec. 8. FERNLOCK—A son, to Mr. and Mrs. John Fernlock (Nina Carleton), in Detroit, Mich., Nov. 20.

Married.

BAKER-GORDON—Louis H. Baker and Jane Gordon, at Minneapolis, Minn., on Dec. 10. BOURQUE-GRUTH—Arthur Borge and Anna Marie Gruth, at Jersey City, N. J., on Nov. 5. HERSON-SEELY—Frank E. Herson and Elizabeth Seely, at Jersey City, N. J., on Dec. 12. KLEIN-PRICE—Cyril Philip Klein to June Price, in New York, Dec. 7. PADEN-MAPLES—John P. Paden and Dolly Max Maples, at Spokane, Wash., on Nov. 26. REYNOLDS-YOHE—F. M. Reynolds to May Yohe, in Seattle, Wash., Dec. 12. TRUCK-MILLS—Ernest Trues to Julia Mills, in New York, Dec. 17.

Died

CAVANAUGH—Mrs. Thomas J. Cavanaugh, at Albany, N. Y., on Dec. 14. CRAVEN—Ella Craven, in New York, Dec. 9. COSGROVE—Myrtle Cosgrove, at Shawnee, Okla., on Nov. 21. COLEMAN—Charles Jerome Coleman, at Passaic, N. J., on Dec. 5. FRENCH—Frank V. French, in New York, Dec. 15, aged 43 years. MACARTY—Elizabeth Macarty, in St. Louis, Dec. 13. WARD—John F. Ward, aged 70, at the home of his daughter in Brooklyn, Dec. 17, 1910. Interment private. WISEMAN—F. H. Wiseman, at Malta, O., on Nov. 20, aged 64 years. WINTERBURN—Charlotte Van Duser Hutchings Winterburn, in Pittsburgh, Pa., Nov. 30, aged 70 years. ZIMMERMAN—Annie E. Zimmerman, at York, Pa., on Nov. 21.

QUESTIONS ANSWERED.

M. F., New York: She is about sixteen years of age. J. D., Brooklyn, N. Y.: Edna Wallace Hopper was in the east of Floradora on Broadway in 1900.

THE ACTORS' SOCIETY

THE BOOTH AT THE P. W. L. BAZAAR
PROVED TO BE PROFITABLE.The Society's Share in the Proceeds Used to
Advantage—The Magic Story Opens—
Hallet Bosworth's Sketch Succeeds—Other
News Notes.

The Professional Women's League Bazaar at the Waldorf-Astoria came to a close Saturday evening. The event was made notable by the presence of so many wonderfully endowed and beautiful women.



The bazaar was a miniature of the Actors' Fund Fair, and was presided over by Dr. Ida G. Nash, who handled the women's department at that fair as well.

The Actors' Society was represented, as it was the year before, by a booth. Frances Young was chairman of the Actors' Society Committee and presided over the booth. She was very ably assisted by Panny Cannon, who handled the purchases; Nellie Callahan, Irene Langford, Julia Williams, Christine Hadley, Gertrude Andrews, Katherine Rober, Eleanor La Salle, Minnie Madeline, and Florence Huntington.

The Professional Women's League and the Actors' Society are very firmly bound in friendship, and each occasion of this kind only serves to bring the two closer together. The League was generous in offering the Society a booth, of which one-half the proceeds was given to the Society. This money was immediately placed as the nucleus of a fund toward beautifying the women's room.

George Stuart Christie has left town to appear as Billy Woods, the leading role in "The Golden Rule," which was done at the American Music Hall, New York, two weeks ago.

Frederick Montague is to open Christmas night in Alhambra. In "The Magic Story," by Tru R. James, under whose management the tour will be made. Mr. Montague is to be starred with the attraction. The Magic Story is taken from the book of the same name by Frederick Van Bunsen, and is a powerful drama containing twenty-seven characters. The play is even more powerful than the book. The book will be on sale in the theatres after the performance.

Hallet Bosworth put on a sketch at the Harlem Opera House during the week of Nov. 21. It proved such a success that its return was decided, and it was again put on at the 125th Street house by the stock company during the week of Dec. 3. The sketch was written by Marion Borro and was viewed by many of the vaudeville managers. No doubt it will be presented over the Orpheum circuit in the near future.

Carl Fey is in town visiting his mother during the holidays.

Victor Browne, who has been playing with the Academy of Music Stock company, is now playing leading business with the Forbes Stock company at the Gotham Theatre, Brooklyn.

Julia Nos has been playing with the Lytell-Vaughan company, returned to town last week and was immediately engaged for tours with the Academy of Music Stock, opening Dec. 18.

Charles A. McGrath has been engaged for the leading role in "The Deluge" which is being successfully presented in vaudeville.

AMATEUR DRAMATIC NOTES.

A revival of "The Man from Paris," a comic opera, in two acts, libretto by James Anderson Russell, music by Emma R. Steiner, was given in Brooklyn on Saturday evening, Dec. 10, by the Brooklyn Operatic Society. This opera was written fifteen years ago, and ran three seasons on the road. New songs and interludes were introduced by Margaret I. MacDonald, and the opera scored a success. The Brooklyn Operatic Society has some forty members, all prominent Brooklyn singers, to whom great credit is due for bringing out the comic and ridiculous situations. This light operatic skill is very suitable for road companies. The orchestra did some very effective work under the direction of the composer, Miss Steiner.

The War Correspondent will be presented in Washington Hall, Notre Dame University, South Bend, Ind., by the Notre Dame Dramatic Society, on President's Day, Dec. 13, under the direction of Rev. W. A. Maloney, O. S. C. The cast includes the following students: W. H. Ryan, John A. Havican, George Lynch, Claude Song, and Arthur Hughes.

NOTES OF VARIOUS ACTIVITIES.

Manager Hicks of Tyler, Tex., on Dec. 17 opened his new theatre in that city. Tyler has no theatre for four years, since the fire which destroyed the Opera House. Manager Hicks has made arrangements to book first-class attractions only in his playhouse, which has a seating capacity of 864 in the orchestra and balcony. He has built the theatre for comfort, having twenty-inch opera chairs, a full scenic equipment and heated by gas, and has made a specialty of his decorations and dressing rooms, which are all large. The stage will take care of any attraction, except large musical shows, which would not be able to set up their scenery in this house. The theatregoing population of Tyler has been without a theatre so long, that Manager Hicks expects a busy and successful season in his new theatre, which he bills as "the prettiest theatre in the State of Texas."

Mr. and Mrs. William Beck and Lillian Barkhart and Maude Fulton, headliners at the Orpheum, Denver, made the Metropolis Hotel their headquarters while in that city. Gilmore Haskett, manager; Joseph Sullivan, stage-manager, and several members of the Dollar Princess company, playing at the Broadway Theatre, also made their home at the Metropolis last week.

THE HOPE-JONES UNIT ORCHESTRA.

One of the greatest organizers of musical festivals and concerts on a large scale in this country is Tall Ben Morgan, the business manager and director of the music at the Ocean Grove (N. J.) Auditorium. He has given great concerts in many parts of the country with choruses of one thousand singers, with the assistance of such artists as Schumann-Haas, Herdies, Melba, Louise Homer, Braham. His children's festivals are noted all over the world and the large auditorium, seating ten thousand

persons, was filled five times in one week last summer to hear the children sing.

Upon hearing that Mr. Statler, of the Hotel Statler, Buffalo, N. Y., bought a Hope-Jones Unit Orchestra, he wrote to Mr. Statler congratulating him upon the installation of this instrument in his hotel, and pointed out to him that Mr. Statler will look back with pride upon his foresight in having been the one to introduce into hotel life a feature, the popularity of which is now immediate and striking. The installations of clarinet, cornet, euphonium, etc., that Hope-Jones has obtained are so close that musicians who play these instruments have themselves been deceived.

COHAN AND HARRIS ANNOUNCEMENTS.

The enterprising firm of Cohan and Harris, in the New Amsterdam Theatre Building, are making an announcement in this Mirror this week of their theatres and plays. When the new George M. Cohan Theatre is completed, about Jan. 1, they can boast of three New York theatres, the other two being the Gaiety and the Grand Opera House. The George M. Cohan Theatre opening will be an important event of the season, marking the inauguration of a new theatre, the premiere of a new George M. Cohan comedy, and the first appearance this season of Mr. Cohan and his royal family, including his father and mother, Mr. and Mrs. Jerry Cohan, and his sister Josephine. Get-Rick-Quick Wallingford, Mr. Cohan's own dramatization of the George Randolph Chester stories, has taken New York with such success that it will doubtless remain at the Gaiety till hot weather. Two companies of "The Fortune Hunter," Raymond Hitchcock in "The Man Who Owns Broadway," Adelaide Thurston in "Miss Annapolis," "The Aviator," now at the Astor; J. B. Dodson in "The House Next Door," and the successful summer two company of Get-Rick-Quick Wallingford, at the Olympic, Chicago, complete the list of Cohan and Harris successes.

A. H. WOODS' ACTIVITIES.

On another page will be found a list of the successes which A. H. Woods now has on tour. Julian Hittings in "The Fascinating Widow" is meeting with excellent receptions on the road. Mr. Hittings' former appearances have been only in vaudeville in the largest cities, from where his fame has spread to the smaller cities. Although Mr. Hittings is playing mostly week and longer stands, his present vehicle affords the playing public of the smaller cities, who know him only from reputation, to see this artist. Madame Sherry, in which Lina Abarbanell and Ralph Hers are featured, is destined to play the season out at the New Amsterdam in addition to this second Madame Sherry company is touring the West. Blanche Walsh is also on tour in a new play, "The Other Woman." The Girl in the Taxi, several companies, are covering the entire country. The Convent Girl is a new play now in preparation.

REFLECTIONS.

Macey Frohman has been engaged by Charles Frohman for W. H. Crane's company in the Ade comedy, "U. S. Minister Redloe," opening in Chicago Dec. 31.

The popular Beggar Prince Opera company opened its fifteenth season recently at Stoughton, Wis. It has taken up an opera course route which extends well into May, 1911, paying each town three visits. In Bald Pasha, The Beggar Prince, and Olivette. Sixteen people are carried and include several of the old members that have helped make the name of this organization famous. The tours are under the direction of Edwin Patterson, who has handled comic opera successfully for nearly twenty-five years.

Lower Berth 13, which has been meeting with much success at the Whitney Opera House, Chicago, Ill., will be taken on the road by Walter O. Lindsey. The road company will open on or about Christmas Day. It is a musical comedy founded on a story by Howard Whitney Swope, book and lyrics, by Collin Davis and Arthur Gillespie, with music by Joseph Howard. This production has proved one of the laughing hits of Chicago. The Chicago production is under the management of the Pittsburgh Theatrical company, Albert Campbell, manager.

During a performance of Rosalind at Red Gate at the Bijou Theatre, Nashville, Tenn., a sneak thief entered Harry Knapp's dressing room and relieved him of his watch chain and other small articles amounting to about \$30.

Ida Root Gordon is playing successfully the dual lead of Vera and Alice in "The Rosary No. 3" company, playing the larger cities of the South. The company includes Blossom Jennings, Ida Root Gordon, John Thorne, Joe Clayton, Frank Morris, Sybil Hamersley, Douglas Lawrence, and Marion Milton.

William Faversham has engaged Martin Sabine, who was leading man with John Drew last season, and appeared this year with Miss Anglin in "The Awakening of Helena Ritchie," for an important role in his forthcoming production of "The Faun," by Edward Knoblauch.

Douglas Wood, Arthur Forrest, Walter Hampden, Mary Moore, and Katherine Kidder will take part in a Christmas Maquette in the Elizabethan Pageant to be presented at the Plaza Hotel Dec. 20 by the MacDowell Club. A Christmas Maquette is the work of Charlton Andrews, MacDowell Resident Fellow in Dramatic Composition at Harvard University.

Harry Doel Parker's Under Southern Skies closed suddenly at Joplin, Mo., recently, leaving the company in straits. One of the young women of the company, whose stage name is Rene Marquis, attempted suicide by drinking carbolic acid. Her life

WIGS

ter quality, with sewed hair, 25c each, \$1.00 per doz.; Tricot Animal Heads, \$1.25 each; Vaseline, 50c; Van Dyke Chain Pieces, 50c; Full Beards, 50c; \$1.25. Your hat measure for cat, III.

was saved by prompt measures, although her voice is gone.

Bothner and Campbell's new production of Edith Ellis' latest work, a dramatization of H. P. Roe's novel, "He Fell in Love with His Wife," met with popular favor in Norfolk, Richmond, and at the Columbia Theatre, Washington, recently. The newspaper critics have proclaimed the new piece another Old Homestead, and negotiations are under way which will probably result in bringing the play to a prominent New York theatre after the holidays. The cast includes Carlotta Mace Alexander, van Mils, H. M. Kimball, Arde La Croix, Harry J. Lane, Mabel Brownell, Mildred Kirtley, Bernice Golden, Olive West, and May McCabe.

Millie Ryan has just published a book on voice culture called "What Every Singer Should Know."

Clair Colwell (Mrs Wedgwood Nowell) has been added to the cast of "The Seventh Daughter," the Liebler production at the Cort Theatre, Chicago, to appear in the role of Mrs. Marsh, the clairvoyant. Mr. Nowell has scored a success in the same play.

The Princess Theatrical Exchange of Louisville, Ky., has completed arrangements to send their vaudeville acts in permanent traveling companies over their entire circuit of vaudeville houses.

Joseph Howard, who has been playing the part of Lord Wingate in "The Goddess of Liberty," was obliged through asthma to give up the part at the end of his Salt Lake (Utah), engagement. His place was taken by Robert Wilson, whose personality and voice have proved to be admirably adapted for the part. He will keep it until the company descends to lower altitudes, when it will be resumed by Mr. Howard.

Eugene Stockdale, of Chicago, has planned a production of "Everyman," intended for representation under the auspices of Catholic and other church societies.

Engagements made through the Matt Grau Agency recently were Arthur Thalasso with Christie McDonald; H. J. Rehill, Joe Smith Marber, Julia Ralph, and Michael Ring with Frances and Lederer; Hughes and La Petite Adelaide with Joseph Galles; W. H. Thompson, Al Sykes, Harry Dull, and Florence Coventry, Carlotta, George Romaine, Richard Kieserling, and a chorus of twenty with William A. Brady; W. F. Phillips and Ada Meade with Al Woods; Florence Gibson with The Merry Widow; Audrey Mohr and Helen Carvan with The Soul Kiss; Laura Jaffrey with Leibler and company; Ines Bauer with Marie Cahill; Mr. and Mrs. Billy Clifton with The Newlows.

Constance Collier, last season at the Criterion in Israel, will play Imogen Parrot in Ethel Barrymore's company, in "Treasure of the Wells." The production opens at the Empire Jan. 2. Miss Collier, during her New York engagement, will appear at several special matinees at the Criterion, her first offering being the Comens Carr dramatization of "Oliver Twist." Miss Collier will play Nancy Sykes.

Vivia Ogden, who followed Helen Lowell as Miss Hazel in Mrs. Wiggs of the Cabbage Patch, has been engaged by the Shuberts to play Lissie Roberts in the Western The Lottery Man. Miss Ogden is duplicating on the Coast the success which Miss Lowell achieved in the East in the same role.

CORRESPONDENCE.

DELAWARE.

WILMINGTON.—AVENUE AMUSEMENT CO. (Connors and Edwards): The Origin 13-17.

FLORIDA.

LEESBURG.—OPERA HOUSE (J. J. Long): Mabel Paige co. 10, 11. Miss Peters: High School (Guns talent) 19.—UNION CAN. VAL: E. F. H. Williams' Famous Frodoes 10, 17.—ITEM: Nights not booked at Opera House is used by Long and Munroe for motion pictures.

GEORGIA.

ATLANTA.—GRAND: Al H. Wilson in Meta in Ireland 8 pleased fair business. Basie Abbott Opera co. 9, 10: Miss Abbott was well supported by Giuseppe Giorgi Adams, Gregetti, Antonio Oteri, Virginia Novelli, Umberto, Pietro Alberto, and Cesare Claudio, destined to poor business. Midnight 10-17.—ORPHEUM: Ben-Hur co. 12: fair business; principals roles taken by Van Dusen Phillips, Charles J. O'Brien, J. Arthur Young, Richard Hubler, Walter M. Sherwin, and Anthony Andre. The Girl in the Taxi 13-14. The Man on the Box 15, 17. The Sweetheart 18-24. LEROI: Cecil Spencer co. 2-10 in The Persecution of Betty and The Sword of the King; excellent co.; good business. The Lion and the Mouse 12-17.

ALBANY.—RAWLINS (A. C. and L. R. Gortalevsky): The Man on the Box 12 to good attendance; well pleased. J. Coburn's Minstrel 16, Walker Whitehead in The Meeting Put 16 (entire house sold out hour after sale on).

ATHENS.—COLONIAL (A. J. Palmer, mgr.): Field's Minstrel 8: good; to E. H. O. The Arcadians 14; excellent; to capacity of

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First class stock theatre in a good residence district. Capacity over a thousand. Will sell building.

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BRONCHIAL TROCHES

are prepared in convenient form of simple medicinal substances, most beneficial in the treatment of throat affections. Free from opiates or other harmful ingredients.

Price, 25c, 50c and \$1.00. Sample free

John I. Brown & Son Boston, Mass.

house, Al. Wilson 18. Kindergarten 17. Minister's Daughter 20. Walker Whitehead 25.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendonhall): Grace Cameron in Nancy 9, 10; splendid attraction; small co. but all actors; pleased good business; Miss Cameron is better known with the Rustians many years ago. In Marriage a Failure 12, 13. Miss Cameron's day services 4; big house; services last over; attraction by Ray. Brother T. Monro (stock); best we ever had. Lecture 8 by James Adam, of New Brunswick, was one of the best we ever had and not allow audience to get cold.—TURNER: Delta Pringle Stock: G. K. Van Anker playing The Devil past week to good business.—TOWN: Mr. Chas. Lyrie, Blum, and Iris all doing well considering rain; one fair day next week; no snow or freezing.—The New Era: many nights to capacity.

ILLINOIS.

ROCK ISLAND.—ILLINOIS THEATRE (B. H. Taylor): The California Girl 8; fair attraction to good house. The Lion and the Mouse 11; splendid co.; big house. Henry Woodruff 18. Arizona 25. Nancy Hamilton 26.—MAJESTIC (J. Quinn): Herbert Germain and co. Mar Richard Camp, John McKay, the Leland, Frank White, and Lew Simon to clear business 4-10.

ALTON.—TEMPLE (W. M. Savary): The Girl from Rector's 8; fair business. The Lottery Man 9; fair business; best of satisfaction. Miss Nohedy from Starland 11, 12; pleased new record for house; R. H. O. at both performances; excellent co. The House on the Hill 17. The Man on the Box 18. Moulton House Burlesques 24. The Soul Kiss 25. Dandy Dixie Minstrels 26.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): Howe's Travellers 6 pleased fair house; good. The Climax 7; good co.; fair house. The Girl in the Taxi 9; excellent co.; large and well-pleased house. The Man on the Box 9 to fair house. The Golden Girl 10; enjoyed by a large house; and; matinee in afternoon well attended. The Girl from Rector's 11.

DANVILLE.—OPERA HOUSE (H. B. Day): H. Heller 10; fair co.; good house. Himmelman's Imperial Stock co. in Arizona. A Daughter of the South 21. The Lion and the Mouse, Queen of the White Slaves, Moulton Through Georgia, Hello, Bill; for Love and Honor, Wormwood, The Buried Girl in Dark. Tracked Around the World 12-13.

QUINCY.—EMPIRE (W. L. Ruck): Grand start 3 pleased large audience; strong co. The Lottery Man 10; fair business. Nancy 11; two performances; good attraction. The Girl from Rector's 12 pleased good house. The Lion and the Mouse 13. Madame Sherry 21. Madame Xanthippe 22. The Isle of Sips 23. The Wizard of Wilkes 24.

CANTON.—OPERA HOUSE (J. W. Campbell): The Lion and the Mouse 8; large and well-pleased house. The Man on the Box 9; support; pleased good house. Grandstart 10; excellent co.; played to capacity. Catherine Girls Burlesque 14. The Cow Pards 15. Wizard of Wilkes 20.

DECATUR.—POWERS' GRAND (F. H. H. H.): The Climax 7; good co.; fair house. The Girl in the Taxi 9; excellent co.; large and well-pleased house. The Man on the Box 9 to fair house. The Golden Girl 10; enjoyed by a large house; and; matinee in afternoon well attended. The Girl from Rector's 11.

INDIANA.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): Beverly of Graustark 8; fair business. The Lion and the Mouse 9; large house. The Man on the Box 10; to a large and well-pleased house. Stetson's 20. T. C. O.; good co.; to a large house. St. Elmo 21. In the Sinner's Garden 22.

LOGANSPORT.—THEATRE (M. L. O.): The Lion and the Mouse 8; excellent co.; to good business; best of satisfaction. The Lottery Man 9; fair business. The Girl from Rector's 10; fair business. The Lion and the Mouse 11; excellent co.; to good business; best of satisfaction. The Lottery Man 12; fair business. The Girl from Rector's 13; excellent co.; to good business; best of satisfaction. The Lottery Man 14; fair business. The Girl from Rector's 15; excellent co.; to good business; best of satisfaction. The Lottery Man 16; fair business. The Girl from Rector's 17; excellent co.; to good business; best of satisfaction. The Lottery Man 18; fair business. The Girl from Rector's 19; excellent co.; to good business; best of satisfaction. The Lottery Man 20; fair business. The Girl from Rector's 21; excellent co.; to good business; best of satisfaction. The Lottery Man 22; fair business. The Girl from Rector's 23; excellent co.; to good business; best of satisfaction. 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THE DAVID BELASCO COMPANIES

"The Concert"

By Herman Bahr
American Version by Leo Ditrichstein
The Great Belasco Theatre Success

SEASON
1910-1911

Blanche Bates in

"Nobody's Widow"

By Avery Hopwood

Frances Starr in

"The Easiest Way"

By Eugene Walter

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Charles Cartwright in

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By David Belasco

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David Warfield

In a New Play. By David Belasco

"The Case of Becky"

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"The Machine"

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at the American Music Hall for week of 11-12-23 were presented Geparo and Malloy, the famous Lausis, Mannikins, Carpathi Brothers, the Bold Sisters, singers and dancers; Douglas Flint and co. in a sketch entitled "Bliss"; Morris and Kraemer and several motion pictures.

J. M. QUINTERO.

ALL RIVER—ACADEMY (George S. Allen, man. ex.) A very strong stock company presented a Texas Ranger, a Miss Petticoats 7, the Unwritten Law 5, Lena Rivers 9, and The Star Handicap 10. Four matinees were given 10, when the evening bills were repeated. The use of the headed by Samuel Richardson was very much about the same. Well liked by many friends. Clara Richardson and Meta Brown deserve special mention. As an added feature Mildred Jewel was presented in her divination act, and made a good impression. The following bills were presented: 14. Graustark 16. 17. Hickling's Yiddish op. 21. Phavo's Opera co. 22. St. Blanche 23. —SAVOY (Irving Hamilton, man. ex.) A very good bill was presented 19-17. headed by a new one-act dramatic play written by Richard W. Cooke as Slinky. Mr. Cooke with John E. Cooke as Slinky. Mr. Cooke gave a very strong performance of the character

BROCKTON.—CITY (W. B. Cross): Dockstader's Minstrels 12 gave a pleasing performance to large and enthusiastic audience; Lew Dockstader made a hit with his aerobians and the local hits in the course of his flight; Carroll Johnson, Harry A. Mills, and Charlie Falk deserve mention. Warren and Goodwin, Lewis

KALANAEAO.-FULLER (W. J. Dunphy): The Newtrens and Their Baby, a crowd full house both matinee and evening. Fragrant Hair in The Fastest Way is very fine production, enjoyed by large audience. Covered Daze is pleasing. Sunny South is in the Bluffs. Carriage is.

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WINCHELL SMITH'S COMEDY TRIUMPH

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With FRED NIBLO Western Company

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The Roarers 13: fair houses; pleased. 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100: 101: 102: 103: 104: 105: 106: 107: 108: 109: 110: 111: 112: 113: 114: 115: 116: 117: 118: 119: 120: 121: 122: 123: 124: 125: 126: 127: 128: 129: 130: 131: 132: 133: 134: 135: 136: 137: 138: 139: 140: 141: 142: 143: 144: 145: 146: 147: 148: 149: 150: 151: 152: 153: 154: 155: 156: 157: 158: 159: 160: 161: 162: 163: 164: 165: 166: 167: 168: 169: 170: 171: 172: 173: 174: 175: 176: 177: 178: 179: 180: 181: 182: 183: 184: 185: 186: 187: 188: 189: 190: 191: 192: 193: 194: 195: 196: 197: 198: 199: 200: 201: 202: 203: 204: 205: 206: 207: 208: 209: 210: 211: 212: 213: 214: 215: 216: 217: 218: 219: 220: 221: 222: 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Next and Last Week: Extra Mat. Mon., Dec.
26, The Taming of the Shrew; Mon. Night, Macbeth;
Tues. Night, Hamlet; Wed. Night, Romeo
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Night, The Taming of the Shrew; Sat. Mat. The
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TWO WOMEN

By RUPERT HUGHES

XMAS MATINEE. MONDAY, DEC. 26.

WILLIAM COLLIER'S COMEDY THEATRE, 41st St.
bet. Broadway
and 4th Ave. Tel. 5104 Bryant. Eves. 8:15;
Mats. Tues. and Sat., 2:30. Tues. Mat., \$1.50.

LAW FIELDS Presents

WILLIAM COLLIER

In a new Farce by Edgar Selwyn

and William Collier, entitled

I'LL BE HANGED IF I DO

XMAS MATINEE. MONDAY, DEC. 26.

HAZIMOVA'S 30TH STREET
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30th St. and Broadway. Tel. 412 Bryant
Evenings, 8:15. Matinee Wed. and Sat., 2:15
Wednesday Matinee, Best Seats, \$1.50

WEDNESDAY NIGHT AT 8:15

A New Comedy in Three Acts

DRIFTING

By FRESTON GIBSON

with GRACE FILKINS

XMAS MATINEE. MONDAY, DEC. 26.

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3300 Cal. Eves. 8:30. Reg. Mats. Wed. and
Thurs. 3 P.M. Saturday 2:15.

DAILY MATINEES WEEK OF DEC. 26

Maurice Maeterlinck's

THE
BLUE BIRD

Direct From the New Theatre

Complete New Theatre Cast and Production.

CRITERION B'way, 44th St. Eves.
8:15. Mats. Wed. and
Sat. 2:15. Charles Frohman, Manager.

HENRY B. HARRIS presents

The Commuters

By JAMES FORBES

Author of "THE CHORUS LADY"
and "THE TRAVELING SALESMAN"

EMPIRE B'way, 40th St., Eves. 8, sharp.
Mats. Wed. and Sat. 2:15.
CHARLES FROHMAN, Manager

WILLIAM GILLETTE

His farewell appearance in his famous success.

THIS WEEK

SECRET SERVICE

Week of Dec. 26, FAREWELL WEEK

Xmas (Mon.) Mat. and Mon. Night, The Private

Secretary. Tues. Night (only time), Too Much

Johnson. Wed. Mat. and Wed. Night, Secret

Service. Thurs. Fri. and Sat. Eves. and Sat.

Mat., Shortest Halves.

LYCEUM 40th St., near B'way. Eves. 8:15
Mats. Thurs. and Saturday, 2:15
DANIEL FROHMAN, Manager

CHARLES FROHMAN presents
Oscar Wilde's Celebrated Comedy

The Importance of
Being Earnest

With a Special Cast
Including A. S. MATTHEWS

Dec. 26—BILLIE BURKE—SUZANNE

GAITY Theatre, B'way and 40th St.
Eves. at 8:15. Mats. Wed. &
Sat., 2:15.

COHAN & HARRIS present

GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK
WALLINGFORD

NEW YORK THEATRE, B'way and
45th St. Eves. 8:15. Mats.
Wed. & Sat. 2:15.

KLAW & ERLANGER, Managers
MR. OSCAR HAMMERSTEIN Presents

Mlle. EMMA TRENTINI

In the New Comic Opera by Victor Herbert
and Rida Johnson Young.

NAUGHTY MARIETTA

With ORVILLE HARROLD
Kate Blairs, Harry Cooper, Miss. Maria
Duchene, Edward Martindale, and the
Metropolitan Opera House Chorus and Orchestra.

BELASCO THEATRE, West 44th Street
near Broadway
Evenings at 8:15; Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents

THE
CONCERT

Herman Sahr's Sensational Berlin and Vienna Success
American Version by Leo Dietrichstein

Cast includes Leo Dietrichstein, William Morris, John
W. Cope, Janet Sawyer, Jane Gray, Alice Fitch,
Belle Theodore

Isle of Spice, matinee and evening, 17. Widow
McCarthy 19. The Shoemaker 22. U. T. C. 20.
St. Elmo 31. Margaret Illingworth 31. 5. Is-
mael 7. Granstar 17. Lillian Russell 19.
Honeycomb Trail 20. Walker Whitehead 23.
Lynan Howe's pictures 27.

WANNENBURG, -MAGNOLIA OPERA
HOUSE (Land Markward): House of a Thousand
Candles Oct. 10; good co.; fair business. Man
on the Box 18; good co. to good business.
Wizard of Wiseland 31; poor co. to small house.
Girl from U. S. A. Nov. 10; fair co. and busi-
ness. Isle of Spice 15. Granstar 17. Dan
Cupid 22. Widow McCarthy 20.

KIRKVILLE, -HARRINGTON (H. S.
Swaney): Powell and Coban Musical Comedy co.
to big business Nov. 17-19. Flower of the
Branch 30; fine co., to good business. Hello
Bill 13. C. H. Kerr's Nancy 15. -ITEM: Busi-
ness continues good here; all attractions of
merit have been playing to good business.

MACON, -LOGAN (H. M. Logan): Delay
Cameron in Nancy 9; fine lead, support fair;
fair business. Granstar 14. The Orlans 21.
Ismael 30. Lady Buccaneers Jan. 4. Two Or-
phans 13. Honeycomb Trail 15. Paid in Full 27.

CARUTHERSVILLE, -FENTON OPERA
HOUSE (J. W. Rood): W. F. Mann's co., under
management of A. J. Woods, presented Tempest
and Sunshine 2; excellent co. and business.

COLUMBIA, -THEATRE (R. H. Hall): The
Flower of the Branch 3 pleased fair house. The
Lottery Man 7; good co. to capacity. The Lost
Trail 14. The Golden Girl.

MEXICO, -OPERA HOUSE (A. R. Water-
man): The Flower of the Branch 3 pleased good
business. The Golden Girl 21. Hello Bill 20.
St. Elmo 23.

LEXINGTON, -GEYER GRAND (Associated
Theatre Co.): The Lady from Laramie 6; good
co.; pleased good house. The Three of Us 13.

MOBERLY, -HALLORAN'S (P. Halloran):
Granstar 15. Hello Bill, 17. The Orlans
23. The Golden Girl 23. The Isle of Spice 25.

CARTHAGE, -OPERA HOUSE (A. E. Mc-
Kearns): The Lost Trail 12; poor co.; fair
business. Granstar 19. Three Weeks 24.

FULTON, -PRATT'S (Gaw and Newland):
Local (all) negro minstrels 10 to fair business.
Isle of Spice 16. Widow McCarthy 17.

CARROLLTON, -WILCOXSON: The Lady
from Laramie 8 pleased fair house. The Three
of Us 13.

KNICKERBOCKER Broadway and
30th Street.
AL. HATMAN & CO., Proprietors
Eves. at 8 Sharp. Mats. Wed. and Sat. at 2
CHARLES FROHMAN presents

THE FOLISH VIRGIN

with Mrs. Patrick Campbell

Cast includes Robert Dross, John Flood, Sher-
ley Hall, Campbell Gellan, Adelaide Nowak, Anne
Dunham.

HUDSON THEATRE, 44th St. near B'way
Evenings at 8:15
Matinee, Wednesday and Saturday, at 2:15.

HENRY B. HARRIS, Manager
DAVID BELASCO presents

Blanche Bates

In a New Farce in Romanesque

NOBODY'S WIDOW

By Avery Hopwood

GARRICK 15th St., near B'way. Eves.
8:15. Mats. Wed. and Sat.,
2:15. Charles Frohman, Manager.

CHARLES FROHMAN presents

ANNIE RUSSELL

In the new play

THE IMPOSTOR

By Leonard Merrick and Michael Morton

LIBERTY THEATRE, 43d St., West of
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Matinee, Wednesday and Saturday at 2:15
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LAST WEEK
HENRY B. HARRIS presents

The Country Boy

A new Comedy by EDGAR SELWYN

Dec. 26 Charlotte Masondall in The Spring Maid

NEW AMSTERDAM THEATRE

W. 42d St.
Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville

Madame Sherry

Lina Abarbanell, with Ralph C. Hove
and others

Book by Otto Hauerbach.
Score by Karl Hoenrich.
Staged by George W. Lederer.

REPUBLIC THEATRE, W. 42d St., near
Broadway. Evenings, 8:15.
Mats. Wed. and Sat. 2:15

DAVID BELASCO, Manager
KLAW & ERLANGER PRESENT

Rebecca of
Sunnybrook Farm

By KATE DOUGLAS WIGGIN and
CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

Isle of Spice, matinee and evening, 17. Widow
McCarthy 19. The Shoemaker 22. U. T. C. 20.
St. Elmo 31. Margaret Illingworth 31. 5. Is-
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Mon., Tues., Fri. and Sat. Eves. at 8:30, and Wed.
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William Meyer-Ferster's Romantic Drama
Old Heidelberg

Wednesday and Thursday Eves. at 8:15
Masterpiece's Miracle Play

Sister Beatrice and DON
DOUBLE BILL

from Reuter's 9. Granstar 10 pleased two fair
house; good co. Sinclair Stock co. 12-17. Ma-
dame Sherry 24.

WALLACK'S B'way & 30th St. Eves. 8:15.

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Popular Wednesday Matinee, 50c. to \$1.50.

LIEBLER & CO.'S PRODUCTION OF
**POMANDER
WALK**

A COMEDY OF HAPPINESS
By Louis N. Parker

XMAS MATINEE. MONDAY, DEC. 26.

JEFFERSON CITY, -JEFFERSON (Joe
Goldman): The Lottery Man 8; very good co. and
splendid business. Pictures 9-13; good business.

HOME LYRIC (Edward J. Galtier): Alvin Jimmy Valentine 8; large and well satisfied audience. Harry Hilliard as Jimmy was comical and the entire supporting cast was good. Farrell and LeRoy Goodman and Raymond and Victor were excellent 9. B. Ten Kray was in a show-busy Frodo. The La-Nature in Galtier, Tren, and Bill Marcitis, singing comedically and dancing 15-16.

LANCASTER.—FULTON OPERA HOUSE
(G. A. Yeager); Lillian Buckingham in *The*
Stampede (a return) attracted a small house,
but deserved better; audience greatly pleased.
The Passing of the Third Floor Back 10
two fair-sized houses. Jan Robinson was an

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at Macy's or any first-class druggist or the manufac-
turer, MME. B. FIEDLER, 775 Ninth Avenue, N. Y.

Classmates 10. Sons of the Father 25. Polly
of the Circus 20.

BONHAM-STREET OPERA HOUSE (Stevenson and Wilson): Gertrude Swine on 2; fair business. Girls from U. S. A. 7; big business. Matinee Girls on 10; S. S. O. 10; pleased. De Armond Sisters on 19-20. Sultan's Dream 27.

CLARKSVILLE-OPERA HOUSE (O. O. Gaines): The Wizard of Oz on 1; fair business. The Girl from U. S. A. 3; fair business. The Girl from U. S. A. 3; fair business.

CLEVELAND-UNDER CANVAS (A. G. Allen): The Girl from U. S. A. 1; good co. and business. —LUCILE (J. E. Thompson): Vaudeville and pictures 5-12 to packed houses.

GREENVILLE-KING OPERA HOUSE (Walter Bean): The Girl from the U. S. A. 3; fair business. —Frederic Ward 10; drew small large audience.

SHERMAN-OPERA HOUSE (A. B. Seal): The Girl from U. S. A. 3; fair business; pleased. My Cinderella Girl 9; drew well; very clever attraction.

GONZALES-THATRE: Marie Nelson Stock on 1; The Prince of His Race 5-10; good co. and business.

UTAH.

SALT LAKE CITY.

Ida St. Leon as Polly Pleased Good Business—
Some Items of Interest.

At the Salt Lake Theatre 5-12 Polly of the Circus, with dainty Ida St. Leon, drew houses fair to good, pleasing audience. Anne Mortimer and James Cherry shared honors; co. generally good. The event of the year was the singing performance given on the afternoon of the 6th by the Russian Gypsies, Anna Pavlova and Mikhail Mordkin. The Dollar Princess 15-17.

At the Colonial the sweet singer, Ellen Beach Yaw, assisted by J. Flowers, artist, and Mrs. Mary Brown, pianist, gave a choice concert Nov. 30 to a fair and enthusiastic audience. Delightful Madame Nastimova 1-3, gave us three evenings, and presented Little Kyrill, A Doll's House, and The Fairy Tale. Brandon Truitt gave good support. Audience large and enthusiastic. Grace Cameron 4-6. Phillip Khan in Damon and Pythias 7. William Faversham 9, 10.

At the Orpheum 4-10 La Tortajada, as headliner, made many friends. Joseph Adelman Family as the Hornet Boys were clever and popular. The Balmers were good in comical conjuring. Others on were Myers, Warren and Lyon; John P. Wade and co.; Mildred Grover and Dick Richards, the Flying Martins, and the minnie's merit picture, Willful Penny, good houses.

The Garrick: William Ingersoll and the Garrick Stock co. in Paddyhead Wilson 4-10. Manager A. B. Jensen has severed his connection with this house, after two years of hard work. At the Lyceum: Lyndon and McNeill, Willoughby and Marcella, and Jennie Deween have been drawing packed houses.

Manager Midway, of the Casino, has his new theatre on State Street nearly completed, and will open during the holidays. Mr. Midway will also be interested in the Midway Theatre, with John E. Clark the present manager. He will also continue to run the Casino.

In an endeavor to settle on the business of Max Florence, the committee appointed by the creditors have sold the interests held in the Luna and Isis theatres to John H. Ashton, who will be his own manager. The Shubert goes to Harry Revier, of the Majestic, who will put Willard Mack with a good stock co. on for an indefinite run. Mack has gone to Omaha to bring back his wife, Maude Leone, who recently sued for a divorce. Report says the suit was again clear, and that the new co. will open very soon. Maude Leone is very popular here.

During Madame Nastimova's visit to this city by the kindness of President F. Smith of the Mormon Church, an organ recital was given in the great Tabernacle specially for her and the members of her co. Professor John J. McClellan played the organ.

C. E. JOHNSON.

VERMONT.

ST. ALBANS-OPERA HOUSE (T. R. Waugh): What Wright Left 2; excellent co., to good business. Perry Stock co. 5-10; good co., to fine business. Plays: Why He Divorced Her, The Price of Honor, Amy of the Circus, Street Singer's Revenge, The City of Sins, Du Barry, The Liar, The Real Kiss 31.

NEWPORT-LANE'S OPERA HOUSE (H. E. Lane): A very young performance of Charles Frohman's New York success, The Thief, was given by an excellent co., to a medium house. The Boy of the West 25.

BRATTLEBORO-AUDITORIUM (George E. Fox): Tony Lyons in What Wright Left 10; satisfactory performance; matinee and evening. Martin's U. T. O. 14.

VIRGINIA.

RICHMOND-ACADEMY (Leo Wise): The Arcadians 5, 10 to good business and pleased. The Country Boy 12, 13 to fair business only; deserved capacity. Mrs. Fiske in Becky Sharp 19.—BJOU (C. L. McKee): Romancing at Red Gate 12-17; business fair. At the Old Cross Roads 19-24.—COLONIAL (E. F. Lyons): The Bill 12-17; George Stokes and Ryan Sisters, President of the Thirteen Club, Margo's Manikins, and pictures to capacity.

DANVILLE-ACADEMY (S. A. Schinas): Al Field's Minstrels 10; packed capacity business. Paul Gilmore in The Bachelor 13 to good audience.

WASHINGTON.

SPOKANE.

The Nigger, Prince of Pheen, and Under
Southern Skies Drew Well.

Florence Roberts and Thelma Bergen had the leading roles in The Nigger at the Auditorium 4-8, and scored. The Prince of Pheen played to large audiences at five performances 9-11. Joe Dandy scored as Hans Wagner, and the balance of the co., including Iver Anderson, Edward Mors, Walter Catlett, Robert O'Connor, Frances Cameron, Dorothy Delmore, Olive North, and Lillian Lawson were well received.

The Baker Stock co. scored in Under Southern Skies at the Spokane 4-10. Frances Slosson and Franklin Underwood had the leading roles

Mutt and Jeff

The Lilliputians

Arthur Donaldson

Happy Days

Buffalo Bill

The Spider and the Fly

Adamless Eden

Happy Hooligan

The Smart Set

The Octoroons

McFadden's Flats

Midnight Maidens

Vanity Fair

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Already planning for next season. A splendid scenic production of "When Knighthood Was in Flower," Julia Marlowe's great success will be a '11-12 feature. Want other high-class plays with comedienne, ingenue or light emotional leads. Would like to hear from the author or owner of "The Player Maid."

Will add ten new cities to our route next season. Enterprising managers who know what Nancy, her splendid company and sterling plays will bring them, write at once. Some Spring time open for good sized cities.

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and scored. The House of a Thousand Candles is underlined 11-17.

Society vaudeville, given for the benefit of the Associated Charities, proved a success at the Auditorium 5. Spokane is to have a brief season of grand opera this winter, the Royal Opera co. having been booked recently for an engagement at the Auditorium.

It is reported that arrangements are being made by the T. M. A., No. 27, of Spokane, to open the new American Music Hall with their annual benefit, to be held from midnight till morning Jan. 2. It will be at either the new playhouse or the Auditorium. The bill, which is being made up by Harry Hayward and E. Clarke Walker, will be called a midnight matinee, and while it is running through the small hours after the regular performances are over in other theatres a dance will be held under the same auspices in Ella's temple. General arrangements are in charge of S. A. Metcalf, E. M. Reel, F. Emmett, and J. H. Anderson.

One of the most ambitious musical events of the year is announced in the coming to Spokane of Madame Luisa Tetrazzini, and will appear at the Auditorium Jan. 8, she will be accompanied by a large co. of well-known artists, and as she has never been heard in Spokane, the occasion is anticipated with great interest.

Harry O. Hayward, manager of the Auditorium, is planning to leave for Southern California early in January in a business and pleasure trip extending over several weeks. The Auditorium Theatre in his absence will be in charge of O. F. Halston, treasurer.

Spokane Lodge No. 228, B. P. O. E. visited the Orpheum Theatre the evening of Dec. 5, and presented Alice Lloyd, headliner, who is the only woman in the world, with a handsome bouquet of American Beauty roses, after which the "Majestic Quartette" of Spokane sang "Auld Lang Syne." The theatre was decorated in purple and white, the colors of the order.

Consternation was caused in the office of the Spokane Theatre recently when some ingenious youth in the gallery dropped a large electric light globe from the gallery crashing into the office of the manager, Charles W. York, breaking the skylight and throwing glass over him. He escaped unhurt.

The Opera House at Kamiah, Idaho, is to be enlarged, the new part to be fully fifty feet wide. The stage and dressing rooms will also be enlarged, and a pit for the orchestra put in.

W. A. McORMA.

SEATTLE.

Ellen Terry in Shakespearean Interpretations—
Baker Stock Drew Well.

At the Moore the Seattle Symphony Orchestra gave its third popular concert, matinee, before a large and appreciative audience. "Shakespeare's Women," was the theme of Ellen Terry, who interpreted the characters with impersonations. The different characters were analyzed and interpreted in a manner that particularly appealed to students of Shakespeare. The noted actress was introduced with a tribute of praise by the Rev. H. H. Gorman of Trinity Church, Seattle, before a capacity house, in which wealth, culture and intelligence were well represented. Dark 5, 8. Seattle Symphony Orchestra gave a concert at the Seattle direction of Henry Badier, before a large audience. The audience was liberal. Dark 5. Last 10. Mary Jane's Pa 11-17.

Dobb's Alaska Motion Picture Exhibition 5, 6, at the Grand was interesting and instructive. The attendance ranged from large to S. H. O. Dark 7-10. Sam Hendricks in Old Glen 11-17. At the Seattle Baker Stock co. gave an enjoyable presentation of Charles's Aunt 4-10 before audiences ranging from medium to capacity. In the cast were Ethel Clifton, Margo Duffet, Marie Baker, Fay Halper, Joseph Calbraith, Frank Denithorne, J. Frank Burke, Tommy Williams, Dan Bruce, William Dike.

STENOGRAPHY

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Ill. 22, Cincy 23, Hannibal, Mo., 24, St. Louis 25-Jan. 7.
MADAME SHERRY (Frasco, Lederer and Woods, mgrs.); New York city Aug. 30—indeterminate.
MADAME TROUBADOUR (Mamra, Shubert, mgrs.); Chicago, Ill., Dec. 25—indeterminate.
MCCOY, BESSIE (C. E. Dillingham, mgr.); Boston, Mass., Dec. 30—indeterminate.
MCPHADEN'S PLAYS (Barton and Wiswell, mgrs.); Omaha, Neb., 18-21, York 22, Lincoln 23, 24, St. Joseph, Mo., 25-28, Trenton 29, 30, 31, Kansas City, Mo., 1-4.
MANHATTAN OPERA; Pensacola, Fla., 10-24, Birmingham, Ala., 25-29, Montgomery 30, 31, Memphis 1, 2, Eastern 3, Henry W. Savage, mgr.; Toledo, O., 26, Columbus 27, Dayton 28, Hamilton 29, Lexington, Ky., 30, Chattanooga, Tenn., 31.
MENRY WIDOW (Southern; Henry W. Savage, mgr.); Dover, N. J., 26, Harrisburg, Pa., 27, Hazerstown, Md., 28, York, Pa., 29, Lancaster, Pa., 30.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.); New York city Nov. 14—indeterminate.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.); Philadelphia, Pa., Dec. 13—indeterminate.
MRS. NOBODY FROM STARLAND (Wm. A. Singer, mgr.); Cincinnati, O., 19-24.
MONTGOMERY AND STONE (Charles Dillingham, mgr.); Boston, Mass., Nov. 14-Dec. 24, Brooklyn, N. Y., 25-31.
MORE, IRVING. MUSICAL COMEDY (Irving Moore, mgr.); Hartford, Conn., 19-24.
MULLALEY SISTERS' MUSICAL COMEDY (Sidney Cox, mgr.); Vancouver, B. C.—indeterminate.

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NAUGHTY MARILETTA (Oscar Hammetstein,
 mgr.): New York City Nov. 7.—Indefinite.
NEWLYWEDS AND THEIR BABY (Eastern:
 Lorain, Houston 20, 21, 22, 23, 24, 25, 26, 27, 28,
 29, 30, 31. Cleveland, O., 29-31.
NEWLYWEDS AND THEIR BABY (Western:
 Lamar-Bration Co., procs.): Greeley, Colo.,
 21, Ft. Collins 22, Boulder 23, Denver 25-31.
NEW YORK HIPPODROME SHOW: Louisville,
 Ky., 19-23.
POWELL AND COHAN'S COMEDY (Central):
 Marion, Ind., Nov. 21.—Indefinite.
POWELL AND COHAN'S COMEDY (Eastern:
 Powell and Portello, mgrs.): Centalla, Ill.,
 19-21. Hartsburg 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
POWERS, JAMES T. (Meyers, Shubert, mgrs.):
 Ft. Worth, Tex., 20, 27. Muskogee, Okla., 28.
 Tulsa 29, Oklahoma City 30, 31.
PRINCE OF PILGRIM (Henry W. Savage,
 mgr.): Lincoln, Neb., 21. Fremont 22, Norfolk
 23, Sioux Falls 24, 25, 26, 27, 28, 29, 30, 31.
 Des Moines 29, Waterloo 30, Dubuque 30, Clinton 30, Cedar Rapids 31.
SCHOOL DAYS (Bair and Savin, mgrs.):
 St. Louis, Mo., 20, 21, Cincinnati, O., 29-31.
SHERMAN'S GRAND OPERA HOUSE (Shubert,
 mgr.): Baltimore, Md., 19-24.
SHERMAN'S COMEDY (E. A. Wolf, mgr.):
 Columbia, Mo., Can., Dec. 5-Jan. 1.
SIDNEY, GEORGE (E. D. Stair, mgr.): At-
 lanta, Ga., 19-24. Richmond, Va., 26-31.
SMART SET (No. 1: Barton and Wiswell,
 mgrs.): Columbus, O., 19-21. Toledo, O., 22-
 24. Ft. Wayne, Ind., 25, 26, 27, 28, 29, 30, 31.
 St. Marys, O., 26. Dayton 29-31.
SMART SET (Southern: Barton and Wiswell,
 mgrs.): Aberdeen, Miss., 21. Tuscaloosa, Ala.,
 Andalusia 22, Vicksburg 27, Tallahassee,
 Fla., 28, 29, Gainesville, Ga., 29.
 Abbeville 31, Oothala, Ala., Jan. 1.
SOUL KISS (Mittenthal Bros., mgrs.): Mont-
 real, P. Q., 19-24.
STUBBORN CINDERELLA (Chas. A. Goettler,
 mgr.): Denver, Colo., 19-24.
SUNNY SOUTH (J. O. Rockwell, mgr.): De-
 lawar, Wm., 31. Holtz 22, Sharon 23, Gary
 Ind. 25, Evansville, Wm., 30. Broadhead 27.
 Burlington 28, Plattville 29, La Platte 30.
 Kankakee 31.
SUPREMA (Havin Warner, mgr.): Detroit,
 Mich., 29-31.
SWEETHEART GIRL IN PARIS (Harry Askin,
 mgr.): Chicago, Ill., Aug. 29.—Indefinite.
TEAL RAYMOND, MUSICAL COMEDY (Frank
 Wolf, mgr.): El Paso, Tex.—Indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Pitts-
 burgh, Pa., 19-21.
THE PLACE AND THE GIRL (Eastern:
 Wm. Oranston, mgr.): Syracuse, N. Y., 19-21.
 Rochester 22-24.
THE PLACE AND THE GIRL (Western:
 J. W. Williams, mgr.): Seattle, Wash.,
 19-24. Everett 25, Vancouver 26, 27, 28, 29,
 Victoria 30, New Westminster 30, Bellingham,
 Wash., 30.
TWO AMERICANS ABROAD (Eastern: Robt.
 H. Harris, mgr.): Philadelphia, Pa., 29, 30.
 New York, N. Y., 31. New Haven, Conn., 31.
 Trenton, N. J., 31.
TWO AMERICANS ABROAD (Western: Robt.
 H. Harris, mgr.): St. Paul, Minn., 21. Anna
 Carlsbad 22, Marion 24, Tampa 24, 25.
 (Continued on page 37.)

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

J. M. Blanchard, of Sunbury, Pa., is a manager who has ideas and a straight-from-the-shoulder way of expressing them. If you don't believe it, read his letter in another column. For one thing, he commends *THE MIRROR* film reviews, and for another, he wishes *The Spectator* success, all of which are very pleasant messages to receive. The really important point, however, that he makes, is this: In the large cities the picture shows "enter to an entirely different class of people" from the picture show patrons in smaller cities—"the thirty thousand population class," as he puts it. "We cater to our best people," he says, the reason being that in towns of that size the picture show "must have them all." They need the money. From this standpoint and from watching his patrons he argues that it is a mistake to suppose that picture spectators cannot see through intricate plots. Intelligent people, he finds, want films that stimulate thought instead of the "A. B. C." stories, the "love sick," the "death bed," and the "bar room" scenes. The "love sick" he qualifies as "of the sickening kind," else *The Spectator* might give him an argument, since love is the one universal theme that cannot often be spared in any kind of fiction.

Glory be! Here is another heinous crime committed by the films. Inspired by one of those awful burglar scenes that have driven so many young boys to beelzebub's dominions, Herman Bauer, manager of a picture show in West 145th Street, Manhattan, took his money out of the safe (all but \$20) and carried it home. When the burglars arrived in pursuit of their usual avocation they secured only the twenty. Such interference with legitimate business must not be tolerated, and it is to be hoped that the censor board will see that no more safe-cracking scenes are permitted in the films.

The reprehensible event chronicled above, as well as some other recent ones previously mentioned in this column, are respectfully referred to Rev. D. A. Poling, of Columbus, O., who has been preaching wisely against motion pictures as conveying "suggestions that are fundamentally bad." Also to Rev. Edward C. Kunkle, of Wilkes-Barre, who considers the picture shows a "deadly peril," although he is just enough to admit that "mixed up or scattered through these social settings are a few bright, wholesome, harmless views of life which afford innocent amusement."

The Rochester *Post-Express*, arguing from a false premise that the films have seen their day and the interest is waning, declares that "the moving picture public is now clamoring for something a little better," and "the moving picture devotee of to-day will be the patron of melodrama to-morrow." This is a strange conclusion for an enlightened newspaper to arrive at. In reality, the boot is on the other foot—the patron of melodrama of yesterday is the devotee of motion pictures of to-day, to such an extent that the melodrama of yesterday has gone out of business. And, anyhow, if "the moving picture devotee" ever really clamors "for something a little better" it will not be to stage melodrama as we formerly knew it that he will turn.

A friend of long standing writes to *The Spectator* that he has been greatly interested in some of the recent letters and comments in reference to the subject

of alleged piracy by film makers. From the tone of said friend's remarks it may be inferred that he has been more than interested—he has been flabbergasted. "That fellow was evidently a humorist," he declares in referring to a writer who upheld the honesty of the reputable film manufacturers. "There hasn't been a play or sketch produced the last two years," he goes on to say from the fullness of his outraged heart, "that some picture firm has not stolen the idea." Then he instances a recent Powers film, *Thou Shalt Not Kill*, which he points out is a direct steal from Frank Keenan's sketch, *The Oath*, "even to the stamping three times on the floor." "And the

will go out of business if they don't mend their ways, for there is no material for picture stories so unsatisfactory as stage plays. This fact has been pointed out by *The Spectator* on numerous occasions, and the more he studies the subject the more convinced he is of the truth of his conclusion.

"Now that the deaf mutes are finding fault with the language spoken in the silent films, we may soon expect the blind to criticise the costumes and personal conduct of the phonograph singers," writes a *MIRROR* reader. And yet the complaint of the deaf mutes may not be so much of a joke as it appears at first

tures, as well as having dramatic or story value, and all this is very much as it should be. The French have been very successful in this respect, and have had the advantage of the wonderful scenery and architecture of the old world to make their selections less difficult. But the American producers are improving to a gratifying extent. In a film produced last week by the Selig Company, *A Tale of the Sea*, there were several well studied scenes, and in recent films produced by the Essanay Company, the Edison Company, the Kalem Company, the Reliance Company, the Vitagraph and the Biograph companies there have been notable instances of artistic effect. It is a point that film producers should bear constantly in mind.

The following editorial appeared the other day in the *New York World*:

The Rev. Percy Stickney Grant, in a sermon on "Newspapers and Crime," cited the conclusions of an "educator" who read a *New York* paper systematically for three months with an eye to the character of its news, as follows: Demoralizing, 3300 items; unwholesome, 1684; trivial, 2100; worth while, 5900, or 35 per cent.

This makes out a fairly good case for the newspapers. If 35 per cent. of their news is "worth while" it is up to the average quality of achievement in most human activities. Is the percentage of sermons worth while any larger—or of plays, lectures, music, art, literature, legislation or philanthropy? A President or a private citizen who can feel that 35 per cent. of his effort is not wasted has reason for satisfaction.

"Peradventure ten righteous shall be found" to save Sodom. Lo! here is found nearly four times ten, a "saving remnant" surely large enough to ransom the press.

And how would motion pictures come out with this same liberality of reasoning? *THE MIRROR* has shown that of all the films now being issued for public exhibition about 12 per cent. are strictly educational, 30 per cent. are dramatic, 20 per cent. are melodramatic, and the balance are humorous or trick pictures. Of the dramatic, melodramatic, and humorous films *THE MIRROR* found in two months' test that 15 per cent. of the whole output were films of special merit. This would make 27 per cent. of the motion picture output really worth while—surely large enough to ransom so young an institution as the motion pictures, especially when we consider that this is but the beginning, that the tendency is steadily upward. **THE SPECTATOR.**

BIOGRAPH TO LOS ANGELES.

The Biograph Stock Players Leave for California Soon

The entire stock company of Biograph players, with a complete force of operators, directors, studio men and other necessary employees, will start from New York for Los Angeles in a few days. There will probably be from forty to fifty people in the party and they will proceed in special cars, making possible stops on the way for the purpose of securing scenes for use in coming film productions.

Some of the notable films made by the Biograph when in California last year, including *Ramona*, *Unchanging Sea*, *Gold Is Not All* and others, are still remembered very vividly by picture patrons, and the production of the coming season in the West will be looked forward to with the keenest anticipation.

In Los Angeles the Biograph company has secured suitable location and has erected ample buildings for studio, laboratory and developing rooms, and all negatives will be entirely completed for printing before being sent East.

The stay of the company in Los Angeles is indefinite but it will probably extend well into the Spring. In the meantime operations in the New York studio will be entirely suspended.

A FINE PATHE CHRISTMAS FILM.

A *MIRROR* representative had the pleasure of witnessing at the Pathe American offices the other day a new Christmas picture soon to be released. *Sunshine in Poverty Row* is the title and the clever acting and excellent photography have made this picture not only a work of art but one to teach a strong lesson of charity. The postmaster gets a letter from two small children and opens it that night while he and his wife are trimming their own tree. They visit the home at Poverty Row and leave it filled with cheer and presents and the promise of better times.



H. Brunel, New York.

CHARLES D. CHAPMAN OF VITAGRAPH STOCK

Charles D. Chapman has been with the Vitagraph Company of America for five years, both as a member of the stock company of actors and as manager of the scene setting department. He is a man of keen judgment and artistic discernment. Previous to his connection with the Vitagraph

he was three years with the Eben Holden company; Hall Calne's *Eternal City*; The Syracuse Stock company; with "Al" Woods for two seasons; Martin Harvey for one season in New York City and a season in vaudeville with Charlotte Parry, and thus is well equipped for his work.

worst of it is," our friend adds, "it is done rotten." He concludes: "If the newspapers did not print criticisms and synopses of plays, two-thirds of the picture films would go out of business." Not so bad as that, good friend; not nearly so bad. Pirates in the film business and among scenario writers there undoubtedly are, just as there are pirate dramatists and pirate story writers; some film pirates even steal from each other and from the more progressive makers who strive to be originals, but they are not all tarred with the same stick. No, indeed, not all. And as for two-thirds of the picture firms going out of business if they should no longer have access to the plots of stage plays, the thing is just the other way around. Those that depend on stage material, and their number is limited,

thought. Any picturegoer can recall films in which the words spoken by the players were as distinct as if uttered by voice. The charge that profanity is generally used by the players is, however, quite preposterous, although there may have been some rare occasion where men acting alone have "joshed" each other in fancied security. If such there be the discussion that has taken place concerning the matter will doubtless prove a lesson for them.

There is increasing evidence that film manufacturers are becoming thoroughly awake to the great value of making their scenic backgrounds, together with the groupings of the characters, conform to artistic ideals, so that the scenes and the players will stand out as attractive pic-

Reviews of Licensed Films

Tale of the Sea (Sells, Dec. 12).—Commemorable desire to present outdoor backgrounds and groupings of artistic tone is evident in this film, which was probably pictured on the Pacific Coast. It is a story of sailor and sailor folk and has the true ring of human nature both in the incidents and acting. Two men are warm friends until one of them marries, an event that so angers the other that he goes to sea and is away five years. On his return there are two children added to his old friend's family, and these youngsters soften his heart to such an extent that the former friendship is renewed. Both men now join the same fishing expedition, are blown away to sea in a small boat, all of the occupants of the boat perishing except the two friends. There being only water enough left for one, the single man casts himself into the sea to drown himself, leaving the other to be rescued and restored to his wife and children.

As Stille's Love (Lubin, Dec. 12).—The Russian nobleman, exiled from his estates and his country, proved to be a very bad gardener but an attentive lover, especially when it came to kissing and cherishing the lady's glove. The acting was almost as much time looking at the glove as he would have had more time to cut the weeds and grass which were sadly conspicuous in the early scene when the nobleman hired out as gardener on the rich man's estate. Then when he had been working here a week, having fallen in love with his employer's daughter, he rescued her when she fell over a cliff, stole a kiss and then married her, after which the expected message arrived from Russia that his confiscated estates had been restored. The acting was not great, was competent, except that the young woman was more voluble in her anger about the glove than is seemly in polite society. It might be interesting if some of the scenes could tell us just what she said.

The Golden Supper (Biograph, Dec. 12).—In this film interpretation of a Tennyson poem the Biograph producers and players have given us another highly artistic and compelling picture story. The spirit of the poem is caught with consummate appreciation, and the background and relation they bear to the narrative and in a purely pictorial sense. The despair of Julian when his friend Lionel wins and weds Camilla is most delicately conveyed with a reserve that amounts almost to genius. Nor is the part any less deftly handled when later Camilla is supposed to die and in the tomb Julian discovers that she lives and carries her back to her home, finally fetching the heartbroken Lionel from his place of seclusion to rejoice in the possession of his rescued wife. The acting of Lionel is almost equally well done and the other characters are capably handled. The picture is truly a classic.

The Julianes (Pathe, Dec. 12).—A vaudeville novelty is presented in this short subject, the performers being a troupe of acrobats of unusual merit.

Her Father's Absence (Pathe, Dec. 12).—French farce with the players going to the limit in explaining things facially and by gestures to the camera, but without the peculiar grace that is the weakness of other farces of the same class is offered in this film. The events are also of little humor, being frequently rather silly. The lover who calls on the girl during papa's absence and gets himself terribly mixed up in trying to hide from her father's anger is a poor substitute for the kind of humor which is evidently tried to copy. The girl is better and the father also, but they fail to save the picture.

Tangled Masquerade (Essanay, Dec. 12).—There was a good deal of ingenuity displayed in the construction of this farcical picture, the series of incidents fitting in admirably and leading logically to the final comedy climax. The girl of the story had a father who had taken a husband for her, but papa's choice was not the girl's choice. She wanted the roommate of the paternal favorite. She wrote to her sweetheart to come over at a masquerade ball, and she stopped her from going and attended the ball in her place, wearing her costume, and being to confront the obnoxious suitor. Unfortunately for his plan, the letter sent to the girl's sweetheart was intercepted by the rival, who then went to the ball hoping to meet her. These boys and his favorite were brought together, while the girl and her chosen sweetheart ran off and got married. The acting is generally good, although at times a little artificial, especially that of the father.

A Mountain Maid (Edison, Dec. 12).—A pleasing little love story is presented here that is fresh and pleasing in its conception. It was well played. David Fisher is a leading man, who has been engaged to play the leading male role in a new play, called "A Mountain Maid." He is to spend his vacation in the Tennessee mountains, where he may get the proper atmosphere of his new role. Julia Baxter, who is to play opposite him in the same production, conceives the same idea. Their respective engagements were made, however, before the one seeing the other. To still further carry out their idea, they both assume there in the mountains their characters in the play: she a mountain maid, and he a mountain lad. They meet and become infatuated with each other. One day in the forest they discovered a bottle of whiskey under the leaves where they are sitting. The place evidently was the hiding ground for a band of moonshiners. They make a hasty retreat, but they have been seen by the moonshiners. At their trying place in the forest the girl overhears the moonshiners plotting against her lover, whom they believe to be a revenue officer. She goes and warns him. He is not at home for some reason and she places a note in the door telling him to depart. He is not seen to go, but it is presumed he made a good escape. She is there at the theatre when the first rehearsal of "A Mountain Maid" is given, to her surprise, he meets the maid in the crowd.

An Old Silver Mine in Peru (Edison, Dec. 12).—This film shows an old silver mine in Peru overgrown exactly as it should be for the last three hundred years by native Indians. In the face of modern invention one wonders at their stupidity, as they are seen one by one carrying the ore in their small bass on from the bottom of the mine and dumping them near a large clumsy stone roller, which is propelled by water. It is there ground in the water, and is most seen flowing in a liquid state from the vats. The result in large crude blocks is displayed.

The Law and the Man (Vitaphone, Dec. 12).—The interest of a moving picture is always centered, if the spectator at the beginning is in doubt as to the relations of the characters

and "what it is all about," and that is what seemed to be the trouble here. The exposition of the characters was not plain. For instance, it was not evident until several scenes who the opposing parties were, and when bribery was mentioned, it was not known it was the judge who was to be bribed until he was seen on the bench. Would a man of George Merion's position stand in the background apparently, while his daughter looked out for such great issues? It seemed a large railroad corporation had seized land from him by fraud, and when he threatened to bring suit, the company in the case up before a young lawyer by the name of John Thurston. They offered this young man the opportunity of a lifetime, if he would win the case, but when Merion's side was presented to him by the daughter, he chose the latter for his client, preferring to work for truth and honesty rather than money. When the president of the railroad heard his decision, he had the young lawyer hauled by thugs the night before the case was to appear. He was found in an unconscious state and carried off. On coming to himself the next morning he insisted on getting to court, where he won the case and the heart of his client's daughter. The court scene was good. The acting showed fine characterization, but it seemed too bad to go to such an explanation in some places and too much in others.

The Hobos' Christmas (Pathe, Dec. 14).—This is an unique farce by the Pathe American players that gets away from the beaten paths. Mr. Grocer on opening up his Christmas market found a train in a bad way and accordingly shipped them back, but fate in this case had another end for them. It was a dismal time in trampdom, and when they found from the newspaper that it was Dec. 24 they decided to have a free, but that was a free without a dinner. By further perusal of the paper they were informed that many suburbanites were doing their Christmas shopping in New York. An idea struck them; they would hold up an outgoing train. But Christmas shopping means empty pocketbooks in the telling by no means soon found out when they sagged the train and held it up. They were bent on some gain, however, so they detached the baggage car and sent the train along. There peacefully reposed Mr. Grocer's turkeys, returned bad. They found the feast of a life, and so it proved. They cooked over their fire; they ate and were completely overcome. On a turkey's claw they found. "Returned bad." They were prostrate and easy subjects for the bluecoats to carry off to justice. They who sin must suffer. Of course the hold up is a train, but the carrying of firearms by this class of derelicts are departures from truth, but the farcical nature of the story permits the improbability and the acting, which is excellent, further excuses it.

Charlie and Kitten (Pathe, Dec. 14).—The children are a doll carried in the rear of an auto and get a free ride to Brussels, where with the spectator they get an excellent idea of the city. The dog in his milk cart brings them home again.

Seth's Temptation (Kalem, Dec. 14).—Seth, the Southern countryman, had a chance to go on his wayward trip, and he took the temptation behind him. Later he had a chance to let the rival rest at the bottom of the river, but he dove for him until he found him and brought him to the surface, helping to revive him. It is true that the rival, who both men had loved, was dead. Seth very earnestly to persevere in making the water rescue, but he might easily have missed the body if he had wished and therefore we may say that when he found the body he was not so infatuated with the girl as he was. Seth was furiously jealous. There was a turkey shot won by the stranger, and other incidents made it appear that poor Seth was in the discard. But the boat episode, when the stranger proved a friend and helpmate, and the subsequent heroism of Seth in swimming out to his aid, sent her heart back to the old love, after which the stranger cranked up his automobile and left the country. The acting and management were excellent, although the lining up for the camera after the turkey shot was a little obvious and the trick of getting the body in the boat was not quite probable.

Pigs in Pigs (Edison, Dec. 14).—Ellis Parker Butler's story, illustrating the slowest with which large express companies are wont to settle their claims, was presented on this film in an graphic and lively style as one could wish. The acting was excellent and brought out the laughable situations. Mr. Morehouse's young son wanted some guinea-pigs and, being the individual father he was, he sent away for them. They arrived at the Interurban Express Company's office, but when Mike Flannery, the company's agent, would charge him thirty cents to express he kicked as a man of principle. Mike stood by the company's rule, "No crates or boxes of thirty cents," and Mr. Morehouse, with equal dignity, stood by the company's rule. "Pets, domestic, crated or boxed, twenty-five cents." The result was that Mr. Morehouse refused the commitment, and went home and wrote a dignified epistle to the express company in a very undignified state of mind. The foolishness of writing a personal letter to a large corporation was seen, when the letter arrived at an office overloaded with clerks. In a few days came a reply to the effect that the claims department was the correct department to refer such cases to. In the meantime Mr. Flannery, at the express office, was having a hard time with the fast multiplying guinea-pigs. To Mr. Morehouse's house he came, claiming that the claims department was not the department; he should consult the tariff department. At last it came up before the president, who put the question. Were guinea-pigs pigs or pets? To a noted zoologist, the letter was sent, and that Mr. Flannery should deliver the commitment to Mr. Morehouse at the twenty-five-cent rate, but when that gentleman saw the multitudinous expansion of his original order he absolutely refused to accept it. The picture of Mike writing the letter with a crumpled studied hand, informing the company of the bad shipment and sending a bill for \$10.87 for cabbages, was unique.

The Little Match Seller's Christmas (Urban, Dec. 14).—It cannot be said that this film makes a very great attempt at reality in bringing out the old familiar story of the little match girl. The whole production was very stager and inconsistent. A heavy storm was raging outside and the little girl awaited the

return of her mother. She came in after an unsuccessful attempt to sell her wares. The little girl wanted to try her luck, and the mother consented. She might have at least clad the child more warmly; there were plenty of clothes about, and it would have been better and more in keeping had the little girl shown some exhaustion from the storm. It was snowing vigorously as she went out, but when she got into the street there was a very clear atmosphere. No one noticed her, and she saw many Christmas gatherings inside different houses. At last she stopped in front of a house of wealth, where it had begun to snow again—real stage snow. That was why the actors could take off their hats in it and the little girl not feel the slightest cold. This was not a shivering little waif looking in on the brightness of others' lives, but a little girl directed to act overmuch. The angel in the form of a policeman found her there and surrendered her, no questions asked, to an old couple coming out of the mansion. They took her to a real live party. The mother was sent for, and they gave her money and loaded the little girl with presents.

His Sister-in-Law (Biograph, Dec. 15).—There is a warm appeal in this excellent human child story. There is no artificial servility of plot or action, but there is something better—a chapter from real life that is singularly plausible and attractive. Two sisters, a young woman and a child, are fondly attached to each other. The child grows up, is engaged, but the younger one, with the perversity of childhood, refuses to sanction the engagement until she is assured that she shall never be parted from her dear sister. After the marriage, somehow the child grows to be in the way—at least the young husband finds that she interferes seriously with honeymoon existence. He grows impatient and the child, taking the matter into her own hands, goes to live with her aunt, although the young husband had into the alums as an ordinary laborer. A year later the little sister is recalled when she is taken to visit the older one and is shown the new-born baby lying in its mother's arms. Strict attention to the verities marked the picture throughout its progress.

The Comedy Fair (Sells, Dec. 15).—Neil Burrows' famous old play proves to be very good picture material, although it is difficult to conceal the artificial quality that is usually present in stage melodrama. In other words, it is not natural, and even the excellent picture of the great race dir, the fair when Tim wins the \$1,000 purse on Cold Molasses, realistic as it is, fails to make us forget for a moment that the whole thing is acting by unreal people. The part of Miss Abby, while intelligently played, is neither a good imitation of Neil Burrows' nor is it a fair imitation of an old maid. In fact, all the characters are more or less burlesque characters, as it was probably necessary that they should be if any reproduction of the old play was to be attempted. And yet the production is interesting and amusing.

The Musical Ranch (Lubin, Dec. 15).—Somebody must have found something humorous in the scenario of this story or it would not have been produced at the heavy expense that accompanied the making of a motion picture, but whatever the joke, the players have failed utterly in setting any idea of it over to the spectators. Indeed, there is no semblance of a plot or story of any kind. It appears rather to be a series of meaningless scenes showing a cowboy in conversation with a girl, and a girl in a burlesque way in a variety of obscure circumstances. A tramp soldier arrives and appears to lead the playing for a while, but he is kicked out when a phonograph is secured. There also appears to be a couple of scenes where more or less interested in the playing, but for what reason or in what connection does not appear.

Old Norrie's Gal (Miles, Dec. 15).—The sincerity with which the part of the girl is played in this film and the human quality that gives the picture a certain interest, make the picture one of considerable merit. The girl is the daughter of an old drunkard, and she serves notice on the saloon man that if he doesn't stop selling liquor to her father she will have his place and up according to the law this is supposed to happen out in Montana or some other far Western State, and the saloon man laughs at the threat. But there is a lawyer who has just come from the East to establish himself. He is supposed to be a tenderfoot, but he is right smart and wins the girl's plump case, and he not only defends the girl but he helps her have the law on the saloon man. Then comes a bit of raw melodrama that might better have been omitted. The saloon man's gang kidnaps the lawyer, banishes him to the end of a rope over a cliff and builds a fire under the rope. While the fire burns the girl is bringing the sheriff to the rescue. He arrests the gang, but the rope has just burned through and the lawyer drops down the cliff. Luckily he is killed but survives to win the race against the saloon man and to marry the girl.

Playing at Divorce (Vitaphone, Dec. 16).—Here is a finely told story that points a moral, adequate and interesting in every way. Bessie, a woman of good human nature, is a girl who should do some good in the world. The little girl was her usual pleasing self. Mrs. Van Allen was more interested in club work than in affairs that pertain to the home. Her husband's exhortations were of no avail so they bore down to a divorce as the only way out of it. The three neglected children read of the trouble between their parents in the newspaper, and forthwith they began to play at divorce court. The elder brother assumed the responsibility of the judge; the younger brother and the little sister started in to get a divorce. The judge granted the decree, but when his honor was consulted about the child—the doll—he frowned. At last he decided that the only just means was an equal division, so he started to sever the doll in two with his sword. The parents coming in at this time realized that families cannot be so treated and a reconciliation followed.

International Motor Boat Races (Vitaphone, Dec. 16).—This film shows the motor boat races held between the Motor Yacht Club of Great Britain and the Motor Boat Club of America. The race took place Aug. 30, 1910, off Larchmont, N. Y., for the Harmsworth trophy. The American boat, the Dixie II., was the victor. The close of the exciting and interesting picture Clifford Harmon's aerolane is seen flying over the course of the races.

Her Indian Mother (Kalem, Dec. 16).—From this picture one would draw the conclusion that two extreme races cannot dwell in harmony, for the close of the excellent and interesting picture shows the two races coming to meet. The twenty-year period of this play dated during the existence of the Hudson Bay Company, which was dissolved in 1870. Accordingly, one would not expect to see clothes of such modern make as are seen here in the company's office and elsewhere. There was also no indication of a lapse of time in the scenes. Stephen Moore, a white man, sent out by the Hudson Bay Company, bought an Indian wife. After a period of two years he received a summons to return to Montreal as soon as possible. He left his wife and baby behind, with a note requesting the superintendent of the trading post to look after her. She did not

understand the letter and it was never delivered. The wife after three years' waiting returned to her father. Moore's prosperity did not seem to be sufficient excuse for his forgetting his wife, and his after actions do not prove him to be a man of that nature. He had visits from the trappers and should have heard. His wife died, and on her sixteenth birthday the daughter she left was presented by her grandfather with the armband Moore had given her mother years ago. About this time Moore, who had risen to manager of the company, was called back to the old haunts on a tour of inspection. He saw and recognized his daughter by the armband. The old chief, without any show of resentment at his daughter's treatment, permitted his granddaughter to go off with her father. The daughter's education was more or less successful, but one day when the old trapper returned the talk of old days stirred her curiosity, and she went away privately to her Indian aunt and stole back to her tribe. She was met by her old lover, who always went around in his war paint, and became his squaw. When the father returned he saw it was too late to reclaim her. The action was good, but the old halfbreed daughter deserving special mention.

The Red Cross Seal (Edison, Dec. 17).—It has been the purpose of the producers of this film to show the methods of the Red Cross Society in fighting the white plague and the same time to weave an absorbing interest in a proper way. There was much left to be learned about the society, but the story was a pleasing little sketch of settlement work. It is to be commended as a continuation of the Edison Company's branching out along new lines, and as an endeavor to arouse public interest in a proper way. The betterment of the race, Jordan receives a letter from the Red Cross Society requesting his co-operation. He is tired of his purposeless life and the letter arouses in him a desire to see how the other half lives. He goes down into the slums as an ordinary laborer. He meets in the tenement, where he takes a room, a young woman who is studying art, though it is not explained how a young lady of artistic tastes would choose such a place for a studio, as there are other cheap places outside of the city. She is working for the price for the best Christmas stamp given by the Red Cross Society, and ultimately gets it. In the next room to her is a family living in squalor, the eldest son being afflicted with the dread disease. There is nothing to save him, but he buys the tenement and an interesting transformation scene takes place, directed by the society. The young artist, it is needless to state, marries her prince in disguise. The scenes to all appearances are actual and the acting rings true.

Little Snowdrop (Pathe, Dec. 18).—Grim's fairy tale, which is a life to a motion picture, this time in color. It is dainty and pleasing. The queen, however, is not punished so severely as in the original. When Little Snowdrop's father, the king, married again, he married a very beautiful lady. In fact, she had a magic mirror, which told her to tell her so. Of course, this was very satisfying to the queen, but one day when she read in the mirror that Little Snowdrop was far more beautiful than herself she was no longer a satisfied lady. Her jealousy she ordered one of her men to kill Snowdrop. The fellow followed Snowdrop out in the park of the castle, but he could not do it in his heart to harm her. He bade her die, took her handkerchief and dyed it with poison blood and then gave it to the queen as evidence. She accepted it, but when she looked in the mirror and saw that Snowdrop, the queen heard of it from the mirror she poisoned some apples and gave them to Snowdrop. Snowdrop ate one and became unconscious. The dwarfs, thinking she was dead, placed her in a crystal coffin and put her in a rocky cavern. Here a prince came and found her. He restored her and the two returned to the castle, where the queen, on seeing her, swooned. Let us hope she behaved in the future.

Saved by Divine Providence (Pathe, Dec. 17).—The manner in which the lost boy is restored to his mother after a separation of some years is indeed little less than miraculous, as told in this film, but the manner of losing is plausible enough, and the acting and management of the entire production is so good—excellent—that the restoration proves most effective. The little boy wanders away from his mother's side in a park and she is unable to find him, but a poor woman, on the verge of starvation herself, picks the boy up and cares for him with tenderness and love, increased by the fact that her own child had but lately died. Eventually the poor woman dies alone and the boy is thrown helpless on the world again. Street boys of New York take pity on him, give him a bed on the straw with themselves and at his own bidding he goes to sell papers. Being thus cared for the boy enters a church to return thanks and dreams that the Saviour comes down to bless him. We now see the mother praying for the restoration of her son. In a vision she sees him selling papers and the next day, searching among the newsboys, she finds him. It would seem that the Divine Providence that effected the restoration might have bestowed some reward on the newsboys. The character of the story would warrant it.

The Newborn King (Gaumont, Dec. 17).—A picture version of the birth of Christ is here presented as another subject in the Gaumont biblical series. The various events immediately preceding the birth in the lowly manger, the action of Herod, the revelation to the wise men and the shepherds and the approach to the stable in Bethlehem are all depicted in the recognized excellent Gaumont manner. It would seem that Mary and Joseph might have heard the approaching people before they got quite so close, but as this defect in picture playing crops up in almost every film, we see it may not be seriously laid up against this quite splendid production.

Tenderfoot Messenger (Essanay, Dec. 17).—As remarked before in these reviews, Essanay's cowboy pictures are better when they introduce a strain of comedy, and this film again proves it. The tenderfoot messenger, carrying \$50,000 in gold for the express company, turns out to be a regular terror when the band of outlaws tries to hold him up. He is such an inefficient looking little chap that the comic effect is heightened. The gold appears to be rather light, considering the amount, and the outlaws have any number of chances to get the drop on the messenger when he is

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THE MISSES FINCH AND THEIR NEPHEW BILLY

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The Girl Spy Before Vicksburg

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Featuring MISS GENE GAUNTIER as "The Girl Spy"

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FILMS

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disarming them, but these little shortcomings do not materially weaken the force. There is a sense of effective picture material in this class of movies and it is a pleasure to note that the best comedies are alive to the fact.

A Million Dollars (Vicomar, Dec. 17).—What is undoubtedly a very impressive and effective picture story is told in this film. The central character is toward the end of the Civil War—a period profile in virtue. The essential elements of the drama, stripped of certain detail incidents, are sectional hatred as opposed to human love. The old Southern planter is an embittered against the North that he refuses to receive into his home the surviving son, who had married his Northern nurse. The mother is overcome by the old gentleman's spirit that she becomes temporarily insane. This is too much for her husband's will and he relents, bringing the son, wife and child to his home, where the mother speedily recovers

her reason. While the narrative is a strong one, and, as stated above, effectively handled, it rambling and is not always based on the best. There are also moments when the scene is somewhat overdone and gives the impression of being chosen to demonstrate the animosity of the father is not a happy one for the purpose. His younger son was killed after showing the white feather and being urged by the mother to an act of self-sacrifice. Had he died through some act of northern treachery it might have accounted for the view of hatred the father took, but as the death was honorable and to have been looked for, the old gentleman's bitterness was probably deeper and would have ruled his conduct regardless of the son's death. The part of the mother is well taken, except during the insanity episode, when it lacks convincing quality. The old father is sympathetic in his expression of feeling—apparently waiting for the director to tell him when to get busy.

Reviews of Independent Films

The Rummage Sale (American, Dec. 15).—This film being a series of adventures of two lost neglected babies, there is not much to do with a plot, but unlike most pictures of this nature, the threads are somewhat drawn together—everybody realizes his mistake and goes home happy. It again proves (the story being a sequel of films produced before) that if people will not take care of their babies, they not only torment themselves but cause a world of trouble. Mrs. Goodheart took the twins out to market with her, during which time she learned the babies cannot be left outside stores without careful mishap. So while she could not resist the temptation of going to the rummage sale, where she arrived there she very thoughtfully left the twins in charge of a youth, and then the trouble began. The youth in pursuit of a maid, left the twins in charge of a boy. The boy in pursuit of a pickpocket, left the twins at the door of a kind hearted lady who took them into her home. Unfortunately for her, her husband returned after a six months' absence and is clearly herself she anxiously sought the real mother, and after a series of amusing adventures she was found. The chase scenes were really funny because they were actually a quality often absent on such occasions, but a number of good laughs were lost because the actors anticipated what was coming.

Faithful Max (Imp., Dec. 15).—Max was a dog and he carried on the honors in the action of the play as well as in the acting. Being a very natural actor he brought out all the subtleties of the situation. He belonged to a post-graduate of the old colonial days. His master was entrusted with the delivery of some valuable jewels. On his way to fulfill that mission he was dismounted by the way-side and fell asleep, going to a pillow the postbag containing the jewels. Awakened by Max, this post-rider, who never seemed to consider his duty as other than the ordinary details of his official duty, started off without the bag, but Max did not forget and endeavored to call his master back by all the means known to a dog's intelligence. While Max had gone back to guard the bag, the post-rider had gone back to clear his conscience, again dismounted, Max came upon him and dealt with a mad rush, jumping upon him and leaving him to return. His actions caused his master to think him mad, and after much hesitation he shot the dog. Max in his wounded state crawled back to the bag, and later his master really returned for it and grieved at its loss. The settings were representative of the time, but in one of the last scenes the road selected seemed quite of modern make. The scenes of meeting the two men might have been made more obvious. The film, however, is well and interesting.

Reverend Crane (Relair, Dec. 15).—This is a study of the conventional picture of the man with a fan, ending with one of those impossible chase containing no new elements.

One Uncle from America (Relair, Dec. 15).—This comedy is an interesting one. It is a story of a man who goes to France to see a friend, Mr. Durand, of Cincinnati, O. U. S. A., is a robust gentleman dressed as Uncle Sam, with a cowboy valet. He is returning from France a millionaire. As he is known to be eccentric, a beggar is mistaken for him and received royally. When he himself arrives, it is apparent that his eccentricity is of quite a different class. He would shoot the beggar, but ends by rewarding him liberally. The actors were very conscientious in their part.

A Clever Nurse (Imp., Dec. 15).—There is a refreshing appeal in this straightforward wholesome little comedy, and the players were in full sympathy with the sentiment. Everyone played with a fine appreciation and concentration. The old cronies had a child, a son and a daughter respectively, and while the two old fellows played at cards in the library, the children played at hearts in the parlor. But the young man would insist on smoking cigarettes right in the lady's presence. The young lady was very emphatic in her denunciation and the two were quite noisy over the matter. The young man left with an all-over expression, and the two old men, roused from their cards, came in to investigate. That such a thing as a quarrel should exist between their children grieved them sorely, so they planned a ruse. Presently deadly groans poured forth from the library, and when the daughter and the maid arrived, there were the two old men writhing in agonized pains. They pointed to the wine. It had evidently poisoned them. Naturally the first one the daughter called for was the who had so cruelly forsaken her. They were very sad at their respective father's fate, and became very sympathetic the one with the other. But the doctor suspected the girl and men and frightened the truth out of them by some very barbarous surgical instruments. Then he entered into the plot and told the children to take one far side look at their parents. The old men made the promise to marry, which, like the deceitful wretches they were, they came promptly to life.

Love and Law (Thanhouse, Dec. 15).—If this bride, like a good many others in stageland and life had stayed at home where she belonged, she might have avoided trouble. On the eve of her wedding she went to break off an old love affair and left a button from her dress behind. In the midst of his dejection and despair the former lover was confronted by an old associate, whom he had ruined in some stock operations. After threatening his life and retaining the button fell into a drunken stupor. At this the forsaken lover conceived the unpleasant idea of committing suicide, with the evidence of the

not directed toward the sleeping man, and forthwith wrote a letter to the girl telling her that he had so arranged things that no one would ever know that he had killed himself. At the sound of the shot the man awoke from his stupor and was found with the revolver and charged with the deed. Violet Gray, a woman detective, arrived on the scene. She discovered the button from the bride's dress, and after questioning the man, she believed him guilty. On returning to the police station, notwithstanding she had a murder case on hand, she was sent out to watch the presents of a bride. It proved all right, however, for the bride was no other than the lady who was responsible for all that had happened. She discovered that the button matched the girl's dress, and then the bride showed her the letter written by the suicide. All was cleared up by the appearance of the respective parties at the police court, and the freed man fell in love with the lady whose endeavors had saved him. The lead did not sustain the seriousness of the theme and the improbable succession of incidents failed to be convincing.

A Pious Western Kid (Powers, Dec. 15).—The little mother can always be made appealing and by proper treatment and acting will give the effect of sweetness. That was all that was necessary in this case, but the actors brought no freshness to the piece. The little mother had not only her difficulties with the youngsters, but also with the elder brother. He wanted rum and there was none. He insisted on going to the village to get some, while she was left in charge of the cabin. After the younger children had gone to bed, her brother's horse appeared at the window. Without a struggle as to her duty to the younger children, she jumped on the horse and was after her brother. She arrived just in time to see her brother from injury in a row at the saloon. The fight did not show that he was injured, but she placed him on the horse, and, taking him home, she put him to bed.

The Tramp Musician (Powers, Dec. 15).—The tramp was run down by an omnibus and young man on a bicycle. For the insult he immediately relieved the naughty fellow of his machine and proceeded to run over him. The laughs came where he rambled about appropriating for his own use various belongings of different bystanders, who stand around on purpose to have things done to them. He and an old maid exchange facial expressions at the end—the way children do sometimes, but the thing has become tiresome in picture farces.

Dido Forsaken by Aeneas (Ambrosio, Dec. 14).—It was impossible not to imbibe from this film the spirit of this tale from the Knell. The movement of the story and the fine scenic effects made it seem at times almost an actuality. Aeneas, a Trojan prince, is cast by a wreck upon the shore of Africa, near Carthage, and he and his followers are overcome by the Amazons and brought before Dido, the queen, who is at once enamored with him. She makes her love known at a royal banquet, and Aeneas's men beholding it urge him to depart. He makes preparations for going by starting to build a vessel. Dido dissuades him from his project, but the men keep on with the building. In the meantime the king of Numidia sends ambassadors to woo the queen. Upon being refused he storms the city, and is vanquished with the help of Aeneas's men. During the siege Aeneas's a deep sleep comes a vision of his father who tells him to depart at once. He obeys the mandate, and Dido seeing the ships well out at sea orders a funeral bier. The play would seem to give the impression that the names occurred her in the throne room instead of casting herself on the pile as the ship went out to sea. It was noticed that Dido walked about a very much unaccompanied queen.

The Pilgrims (Nestor, Dec. 14).—Jack, being a moving picture hero, felt that he must go West and leave his sweetheart. He left in proper clothes for all occasions, for he left with a suitcase and clothes of the fashion and arrived at Clayton's Hotel out West with a bag and the proper attire for that part of the country. It seems he was the only guest in the hotel, and for that reason the boys of the neighborhood felt he needed watching on account of Jane, who ran things with her father. When the old man died they became even more strenuous in their retentions, because Jack insisted on helping Jane around the hotel, although his Eastern engagement had just been conveniently broken up, and he had a perfect right to do so. Jane after refusing their accusations sent him away. Finding the work too hard for him, he was obliged to go on his own. The boys did not seem to care about that, but later when they saw Jack and her in the road, where she had dropped from weariness, and taken her to his cabin, they were very wrathful, and went thither to tar and feather him, only to find that the person had just married them. In almost all respects the film is inferior—acting, story and settings. The acting in particular is without intelligent expression.

Confessions (Atlas, Dec. 14).—This film starts with the expression of giving something new, but straightway runs into the hackneyed and borrowed themes of other stories, as is evinced by the title. Perhaps that is the reason it is not so straightforward in the telling as might have been. Two boys on the death of the father are sent to an institution from which they escape in their desire to see their mother, only to find she has just died. Although it would seem most natural for two such young lads to stick still closer, they cut their parents' photograph in twain and went separate ways. Years afterwards one is up the ladder of life and the other down. Of course the poor brother breaks into the rich brother's house, finds the other half of the photograph,

BLUE HORSE MINE

Released Thursday, December 29

A virile tale of two men and a mine, a girl, a villain, an Indian who is grateful, and an international Marathon race in which the Red Man wins from the pale face representatives of other countries. The prize money is used to develop the mine and the mine is used to develop the girl's father to a state of agreeableness to the marriage. Bristles with action and excitement. Some touches of humor, too. Length, about 900 feet.

MAKING A MAN OF HIM

Released Monday, December 26



Just the story you have been waiting for. Full of gripping human interest and triumph of the better self which underlies even the worst characters. Archie Garrison was the son of a millionaire and he seemed to think his principal mission in life was to spend as much of his father's money as possible. He was pursuing this mission very successfully when he was called from his gay life by the report that his father had failed. He returned and found the family living in a cheap flat, his father broken and aged. Archie showed his real character then. He took a job in a machine shop and sent money home to the folks. After several months he discovered the ruse of his father accidentally. But by that time he had learned to be a real man and not a dissipated spendthrift. Labin high quality in this. Length, about 980 feet.

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A Christmas Feature Photoplay by the Essanay Western Company



Released Saturday, December 24th.

Length, approx., 975 feet.

The most painstaking care has been exerted by our Western producers in making this dramatic photoplay a truly notable release. In acting, story and photography, in its beautiful sentiment and stirring situations, it rises above all previous standards. Do not fail to have it on your program for an early date.

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A Novelty in Photofarce

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Length, approx., 1000 feet.

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which has been conveniently laid on the table, is forgiven, and all is well. The acting, although better than the story, is far from satisfactory. **The Binding Shot** (American, Dec. 15).—The exposition of this film was bad. The scenes plainly jumped along to arrive somehow at the climatic situation, where the father shot his son-in-law by mistake. There is a reason

For everything in life, but this situation could not have any believers as it is full of horror. A young woman was wishing to marry a merchant's daughter. She refused, as the two eloped. Why did he elope and why was the elopement annulled or without any previous arrangement with the girl? There was nothing to elope about. Her father removed her tolerance, informing him of this act, on the door-step the next morning on his leaving the house. Why was it her absence was not discovered before? They eloped in an automobile and why was it in one short year they were so reduced that they could not pay their rent? He did not seem to be a working man before his marriage; he dressed very well. Then why did he say that he would be a clerk? He was not and he must have known why at that time did the father become stricken with remorse and seek solace in a hunting trip? Obviously to shoot his son-in-law. But why, if he felt so and did he not take some means to make up with his daughter? And why did he go out and mistreat his son-in-law's fur coat for a deer and wounded him, and was so sorry that to forgive whatever there was to forgive. At the father's camp the husband awoke into surprising activity for a man who is shot, and was able to recognize his daughter until the very last.

The False Accusation (Itala, Dec. 18). — The mail and fall in love with the host's daughter, but she was already claimed by another. The man met in the smoking room, and the colonel provoked a quarrel. Two or three times after this quarrel was called to take military service. He found six days later the new recruit received a letter from his sweetheart, saying that she would visit him the next evening. He obtained permission to leave the barracks, but the colonel on the next day ordered him to return. With the help of the watchman he stole away from his bunk by substituting a few cloths in place of himself. The colonel came through the dormitory and discovered the plot. Through the window he saw the man running down the wall by the balconies. In his eagerness to cut him off he fell to the foot of the stairs, where he was met by the recruit. He bruised his face badly, but the colonel entered amid the scattered crowd and loudly demanded his name. On coming to the colonel he accused the new recruit. As he lay suffering in bed he heard the burst summoning the recruit to be shot. Getting out of bed he arrived just in time to stop the execution. It is a terrible scene and comes of the reel in modern times.

The Poor Student (Imm. Dec. 15).—The opportunity afforded in this film for making a small little salient comedy was spoiled by the usual hitting of the same old West. It would have ended the same at the college with much more credit to the hero's spunk. The actor must have felt this, for his acting lacked the spirit of the part. John did not have enough money to pay his way through college, so he took a job as waiter at a dining hall where he became acquainted with one of the fair co-eds who boarded there. He placed flowers at her place at the table, but when she saw he was a waiter she was indignant. Another girl took the flowers and cherished them. John in his wrath slipped a coin with his pal to see if they would go out West or so. The girl of the flowers (Irish girl) said "but you cannot afford to go West." He struck it rich out there, the way they all do, and of course came back and married the girl. The first part was interesting, but the last was conventional and obvious.

the first of the conventional and obvious. The Thampson, Dec. 16.)—The Laura Jean Libby style of romance is here presented with more than the usual success. Spectators know, of course, that it is all unreal and artificial, but the acting is so cleverly done and the rich aunt and the dutiful daughter so delicately sketched up and embodied that there is great applause when the milkman shows them he is still a millionaire and that they made a very bad mistake when they shoved him the door, thinking he was ruined. To make the blow more telling, he had a very rich wife the poor old miserly mother of the rich woman whom the latter had made work in her kitchen. The purchase of the milk delivery job was not convincing and the milkman talked too much at the camera; otherwise the picture is not seriously defective in detail.

It is a comedy (Solax, Inc.).—What a jolly like the machine and never comedy story is told in this film, but is very well told. The players, too, often think they are acting funny when they are only making themselves appear ridiculous. For instance, the chase when the young married man was running from the police and the crowd, and the comedy run of a good earnest, honest effort to get away would have been the proper thing. It appears that he wanted a new suit precisely like a suit purchased by Mr. Henpeck. That gentleman's wife, of course, got the two men mixed later on and then the chase was a chase. The picture is becoming a blaxamist. She made her charge so strenuously that the bride of the other man believed her and then the trouble began, which only ended when all parties were in the police station. The scene between Mr. Henpeck and his wife is very good. It shows the police officers and the prosecutors that warrants of police do not mean warrants of arrest.

the warrant on the place. (Pison, Dec. 10).— It might appear that the Bison cowboys never do anything but fight, gamble and make love. Occasionally they rescue somebody from the desperadoes led by the discharged greaser, but this all comes in as part of the fighting. Wonder if one of them would know a cow, a steer or a calf if he saw one? Certainly there is never any evidence of a ranch in any Bison cowboy's picture, but this reviewer ever saw one. The details of this story are unimportant. The greaser was discharged, vowed vengeance and with his gang waylaid the good cowboy and the girl. The cowboy took refuge in a vacant building and the girl ran for help. While she was gone about forty rounds of blank cartridges were shot off by bemused and beshawers. The cowboy was stretched shot, as his opponent was about to shoot to kill, a horse came galloping in the open, possibly 100 feet from his window, and he peppered away at them for an hour or more without a hit.

As a result without a stir, the little girl acting (Great Northern, Dec. 17) "—little girl in trying to support her sick mother by selling wares in the street, but in vain. She concludes to write to Santa Claus to see if he will not give her some of the comfort and cheer she sees in other families. The post-box is too high for her to reach, and she is unable to communicate. Her mother intercepts the letter. The little girl returns to her home, where she dreams that Santa Claus has gratified all her desires. She awakes to find the woman and her friends have come into the room and have many presents for her. The production was of the slender sort. The story, however, held the audience in many ways. The story was told by Thim, Dave Lane (Hollande, Dec. 17). "The good acting of this very real and human little story vitalized it into a living



BIOGRAPH FILMS



RELEASED DECEMBER 19, 1910

THE LESSON

Inspired by the Great Commandment

" Honour thy father and thy mother, that thy days may be long upon the land which the Lord thy God giveth thee. - Ex. xx 12. This Biograph story shows the old man, resorting through a disregard of his great God's Commandments. An old minister, insisting that his days are numbered, most ardently wishes that his old man follow in his footsteps by becoming a minister of the Gospel. The young man pretends to acquiesce, but follows his own bent, that of spending most of his time drinking and gambling. The habit formed, he finds these indulgences more and more irresistible, until, during a drunken brawl, he causes the death of a friend. The circumstances are such that he is accused of murder, and is sent to prison. This incident occurs on his old father's birthday, and he is left from the old man, allowing him to die in peace. The boy is torn from the deathbed of his father and put in prison.

Approximate Length—904 feet.

RELEASED DECEMBER 22, 1910

WHITE ROSES

A Biography story showing what an awful affliction bashfulness is. Harry, after a number of attempts, figures that he must send his proposal in writing. This he does, sending a box of pink, white and red roses with it, with the code: "Wear pink roses if I don't like you, white roses if rejection, and red roses if I do." The result is what is expected, and it marks results in two broken hearts. However, Cupid, in the person of a policeman, straightens matters out.

Approximate length—100 feet.

Approximate Length—325 feet.

The Recreation ^{and} Heiress

A comedy showing how a young fortune hunter got stung. A young heiress comes to the summer home for a little recreation. The young son of the home determines to win her—not for love, but money. The heiress gets wise to his motives and by a trick has him make up to her maid, whom she has assumed her role. Leading him on to an embarrassing position, she makes an exposition of the truth.

Approximate Length—410 feet

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★ MELIES RELEASES ★

DECEMBER 22, 1910

A WESTERN WELCOME

If you want a plot that is original and out of the ordinary—a comedy that will make the most pessimistic of your patrons merry, get this one. It's a winner. Length about 950 feet.

DECEMBER 29, 1910

IN THE TALL GRASS COUNTRY

A picture of the highest type of melodramatic realism with the burning prairie and scenes of Western romance and nature. Length about 930 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

treatment of the Italian atmosphere as there
 playfully and the details well worked out. He
 was a dealer in timber, and they were very
 happy, his kind hearted, impulsive little wife
 and he; but her cousin needed money to buy his
 sweetheart a ring, and when she in her sym-
 pathy gave it to him he wanted it kept pri-
 vately secret. His business was the transac-
 tion of money and thereby he had the tale. He was
 jealous, as only an Italian can be, and would
 have shot the man when he appeared again had
 she not prevented. Then came the night of the
 dance, and as he had received a letter making
 a business appointment that night, he would not
 permit her to go, because he could not be there
 to watch her. He thrust her jewelry new dress
 in the drawer and left her. The little lady was
 too true to him to think of going herself, but
 when her cousin's sweetheart needed a dress for
 the dance, that was a different matter, and she
 let her have it at once. After they had all
 gone to the dance she was called to the house
 for a drink and in the meantime her husband
 in his jealous frame of mind, decided that the
 letter was a decoy, and thought to return and
 surprise the guilty ones. When he entered the
 house and found his wife gone and the dress
 missing from the drawer, he was convinced of
 his suspicions. He seized his gun and started
 for the street, but he heard through the window
 and saw what appeared to be his wife talking
 and laughing with her cousin. After a struggle he
 resisted the temptation to shoot and returned
 home. The doctor bore witness as to his little
 wife's absence, the cousin and sweetheart came
 in, and there was happy reconciliation and con-
 fessions. The doctor stood close to the third
 class line of crime, but would never suspect
 again.

—For those who care for the supernatural and the morbid this story is no doubt satisfying. Doubtless it has a moral, but it might have been arrived at more agreeably. A mother dies a rather violent death. A young man, who is a model for her daughter falls in love with a young chap who is on the wrong road. He sees her home from work. The mother appears from the grave and warns her daughter by showing her a picture of her lover robbing a safe. The young man persists in seeing her at night, at which time he offers her a necklace. She tells him he stole it and he would have strangled her. When another lover, who appeared to be her brother before, comes up and prevents it. She gives her heart to this young man, and the dead mother gives them her blessing.

Thieves as Quick Artists (Itala, Dec. 17).—These thieves seemed to have it all their own way. Without the permission of the parties concerned, they transfer a bumper from the back of a team to the rear of a high fence. Here it is discovered that the bumper contains

two costumes, one for a lady, the other for a serving man. They don the costumes and get a taxi to go shopping in. The lady uses quite an expensive dress, hat, make-up and keeps herself in different articles of jewelry. They escape in the taxi, are pursued, and after various adventures again change clothes with two soldiers in swimming. The soldiers are obliged to put on the costumes and are arrested by the officers in pursuit. Moral: Be a thief, but be quick.

LIGHTED THEATRES FOR PICTURES

What is described as another new process whereby moving pictures may be displayed in a well-lighted room was demonstrated at Keith's Theatre, Columbus, Ohio, Dec. 12. The same inventor has another idea under

development—to show the colors in the picture as in nature. He showed some very successful attempts.

SCHOOL LECTURES WITH PICTURES.

The Board of Education of New York City, encouraged by its success in the lecture illustrated by moving pictures, has decided to make that a permanent feature. Richard E. Follette, vice president of the N. E. Forest, Fish and Game Association, will give a course of lectures on "Conservation of Wild Life." The pictures will show scenes along the Potomac River and the salmon fishing, log driving and caribou hunting.

VOTE WITHOUT COUPONS

MERIT LIST COUPON OMITTED TO COMPLY
WITH POST-OFFICE RULING.

But Voters May Send in Lists Without Coupons, Subject to Conditions Named Below—New Films Added to the Merit List and Many New Ones Are Now in the "Ten Class."

A recent ruling of the Post Office Department with reference to coupons to be cut from the pages of second-class publications would seem to apply to the coupon that *This Mirror* has been running in connection with the Merit List contest. It is therefore deemed necessary that the coupon be omitted from *This Mirror*, lest the paper be denied the privilege of second-class distribution. Just where and how a coupon of this kind could work any fraud, injustice or harm to the American people will take more than the wisdom of the Post Office Department in Washington to explain, but life is too short to enter into any controversy or contest over the matter or to take any chances. The operation of the bureaucratic mind, clothed with a little brief authority, is beyond the ken of ordinary mortals, so *This Mirror*, like Davy Crockett's coon, stops not to argue, but comes down.

But the preposterous rules of the Post Office Department cannot stop the Merit List contest. The voting can go on without the coupon; hence it is hereby decreed, by *This Mirror*, that every reader of *This Mirror* may send in votes for the Merit List without a coupon, and since the lid is taken off, each voter may send in the names of as many films as he likes at one time, providing no film name is repeated in any one transmission of votes, and providing that no voter sends in a list oftener than once a week. So here you are:

You may vote not oftener than once each week.

No coupon is required.

You may vote each week for as many different films for the Merit List as you like.

There must be no repeating or duplications in any one list, but you may repeat any or all of the same films in your lists for the following weeks.

You must sign your name and proper address on each list of films voted.

Votes coming from persons directly connected with or employed by film manufacturing companies are subject to rejection.

The contest will end Feb. 1, 1911.

There may be a blessing in disguise contained in this bowing to official meddling. It may very well result in this instance in an increase of the number of favorite films, an outcome very much to be desired. There are a considerable number of films of merit, and it would be pleasing to see them all recognized, so far as this will be possible up to the time fixed for closing the contest.

The Merit List stands as follows with votes recorded up to Monday, Dec. 19:

All on Account of the Milk.....	30
Broken Doll.....	34
House with Closed Shutters.....	34
Love Among the Roses.....	34
Newlyweds.....	26
Over the Garden Wall.....	26
Ransom.....	46
The Three of Them.....	30
To Save Her Soul.....	34
Unchanging Sea.....	34
Wildful Peggy.....	72
With Bridges Burned.....	25

The following films have been added to what may be called the "ten list" since last report, their votes having increased during the past week to bring them up to ten or over: *They Come Dravins*, *Children's Revolt*, *Dramatic Examination Day*, *Fall of Babylon*, *Francesca de Rimini*, *Garden of Fate*, *Her Mother's Wedding Gown*, *Hansome*, *King of the Wildwood Plots*, *Through the Breakers*, *They Shall Not*, *Two Little Waifs*, *Uncle Tom's Cabin*.

The following new nominations, films receiving their first votes during the past week, have been recorded: *Attack of Fort Mifflin* (Kalem), *Aspirations of Gerald and Percy* (Imp.), *Dear Ye One Another's Burden* (Imp.), *Call to the Circus* (Imp.), *Call of the Race* (Pathe), *Cowboy's Stratagem* (Kalem), *Clever Russ* (Imp.), *Danger Line* (Kalem), *Dido* (Ambrosio), *Eye for an Eye* (Vita), *Executing a Cure* (Bio.), *Pools of Fate* (Bio.), *Gypsy Girl's Love* (Kalem), *Green Slave's Passion* (Gau.), *Game for Fame* (Kalem), *Greenhorn* and *Girl* (Kalem), *Golden Supper* (Bio.), *Hearts and Flowers* (V.), *Hand of Uncle Sam* (Kalem), *Impassioned* (Bio.), *Lady Betty* (Kalem), *Midsummer Night's Dream* (Vita), *Maid of Niagara* (Pathe), *Nine of Diamonds* (Vita), *No Man's Land* (Kalem), *Patricia of the Plains* (Kalem), *Piece of Lace* (Edison), *Passing Shadow* (Vita), *Plain Song* (Bio.), *Ranger's Bride* (Kalem), *Roman* (Kalem), *Road to Richmond* (Kalem), *Reverend Robert* (Lubin), *Red Cross Seal* (Edison), *Rachel* (Kalem), *Second Wife* (Imp.), *Station Agent* (Edison), *Soul of Venice* (Vita), *Touch of a Child's Hand* (Kalem), *Two Roses* (Thompson), *Twixt Loyalty and Love* (Imp.), *Tragic Concealment* (Urban), *Uncle Tom's Cabin* (Thompson), *Under the Old Apple Tree* (Vita), *Working Girl's Vacation* (Vita), *When Woman Wills* (Reliance), *Western Woman's Way* (Kalem), *When We Were in Our Teens* (Bio.), *Why Girls Leave Home* (Edison), *Web, Eke and the Widow* (Lubin).

CLASSY PICTURE PATRONS

Are Found in the Smaller Towns and Cities—
They Want Complicated Plots.

SUNSHINE, Pa., Dec. 9, 1910.

Editor Dramatic Mirror:

Sir:—Mr. Ben Huntley said it when he said "your paper was thoroughly valuable because your film criticisms are not coddled to suit any particular click, trust, independent or otherwise."

The Eastern managers' trouble is found in an entirely different source from those of the West. In the East we can use some of the Western films, because we don't know any better. Our troubles here is the love sick, death bed, and bar-room scenes. When will the picture manufacturers learn that the average patrons of the "moving picture" want action and complicated plots? The most of the manufacturers think they must tell only the A. B. C. stories—something simple, and easy to see through. They are wrong. People want pictures that make them study, and more natural acting. This comes from the promoters hanging round the New York houses.

In the large cities you cater to an entirely different class of people from the thirty thousand population class; we cater to our best people. We must have them all.

In looking over our audience last night I could pick out several men who have a whole lot more money invested than the Moving Picture Patents Company. It is impossible to hold these people with love stories (of the sickening kind); it is impossible to hold children with bar-room scenes; I cannot ask the ladies to watch death bed scenes every night; give us some plays like *Through the Clouds*. Not one reporter said "great." Do you know why? Because they have watched the love sick rot so long that they think they must have it. I ran three of these kind of pictures one day last week. I heard one man coming from the matinee say: "I never felt so blue in my life." Answer: no business at night.

In order to get a play with action it isn't necessary to have a costume or a Western play. Let them call them blood and thunder. Look at your successful dramatic plays, what they are—commonest kind of melodramas, but well acted. I have had twenty years of it, and I know what I am talking about.

I wish The Spectator's column success.

J. M. BLANCHARD.

PICTURES' POWER FOR GOOD.

They Are a Moral and Educational Tonic for
Young and Old.

CHICAGO, ILL., Dec. 18.—Chicago people are strong supporters of the moving picture shows. There are 500 moving picture theatres in Chicago and fifty vaudeville houses which exhibit them in their performances. An estimate of the daily attendance at the moving picture shows is difficult to obtain, but 150,000 is considered a minimum. \$15,000 is considered the approximate sum expended daily in Chicago for this form of entertainment.

It is not difficult to understand wherein the peculiar attraction of these cinematographic displays lies. They do more than fill an idle hour. But did they even do only this they would have to be given credentials as purveyors of legitimate amusement. Hours unemployed are the devil's opportunity. A well known proverb has taught us to know and to remember this.

Even now the discovery has been made and amply verified that the five and ten cent theatre with its cinematographic plays is a most powerful rival of the saloon. The saloon has often been defended on the score that it is the poor man's club. There is a strong basis for the plea. But the experience of recent days in connection with the introduction of these picture theatres indicates that the best method of counteracting the attraction of the saloon as a place of recreation for the clubless is to provide amusements for them at a price which is within the reach of the ordinary patrons of the drinking resort.

Saloonkeepers have reported that their transient trade has fallen off in districts well supplied with these shows. This proves that the new departure should be encouraged. It has come to stay. Its potentiality for good is not to be doubted. Efforts should be made to lift their exhibits to highest places of instruction. They have a hold on the general public. They fill a need in the economy of the community. In measure as they will reach out for better effects than mere spectacular and sensational reproductions of casual occurrences they will develop into agencies of great value in the domain of education and culture.

The educational value of travel is recognized. As the German song has it, they to whom God desires to show favor are permitted to see his wide world. Contact with the people and races of distant lands is the most efficient antidote to national pride and arrogance. It is the counterirritant to narrow prejudices. It cannot but open the eye to the truth that beauty and virtue are not the monopoly of one race or nation. Goodness and strength are at home in the habitations of our antipodes as they are in our cities and villages. What of difference in the habits and situation of other people a visit to their country brings into view can only lead to the better appreciation of the advantages offered by our own civilization and thus be an incentive to patriotism, or it will arouse the desire to emulate the example of others when their mode of life and their methods of law are seen to be better than our own.

But travel is denied to most men. They

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are the minority who may roam through objects in view, one of America's greatest God's world. Modern inventiveness has therefore shown commendable activity in contriving devices for the purpose of enabling those deprived of the privilege of travel to drink in the beauties of far off scenes and to become acquainted with their people. The travelogue is in very truth a personally conducted tour without the expense and the discomfort of the actual excursion. Yet even this substitute fails to reach the masses. The picture theatre opens to them the opportunity which travel and the travelogue means to offer the more favored. As such their advent is a glorious earnest for great achievements. If well selected their programme cannot but wield a mighty influence, making for wider information and deeper culture placed within the ready reach of all.

The value of the new theatre as a supplement to the course in history and geography given in the public school, cannot be overestimated. It has been the ambition of modern pedagogy to make instruction vital, textbooks are poor apologies for vital and vitalizing knowledge. In all well appointed schools the screen and lantern have been welcomed as powerful helpers. Yet the school hours are few and the subjects many and varied. Even the lantern slide lacks the element of vitality which motion alone can supply.

For this reason the moving picture show promises to be a most valuable adjunct to the schools. Soon a new president will be inaugurated, yesterday King George paid a visit to Emperor William. Soon our feet will sail through the great Panama Canal on its voyage around the world. Sicily devastated by earthquake still calls for sympathy. These and many more happenings will fill the columns of the newspapers. Their descriptions convey information, but for all that they are deprived of the breath of life. The cinematograph has mastered the secret of power. It invites us to cheer the pageant or to shudder at the catastrophe as though we had been standing in the very street over which the procession passed or which the disaster overturned. It supplements the account in the newspaper. It vivifies it.

In appreciating at their full the high

SELIG'S MARVELOUS RISE.

The great Selig Polyscope Company, of Chicago, has gradually forged its way to a foremost position in the great struggle for supremacy in the moving picture field. Ten years ago W. N. Selig, the founder and president of the Selig Polyscope Company, now one of the most extensive picture manufacturers in the world, struggled for a livelihood in a small room at 43 Peck Court. To-day his studios and factories cover many acres and beautifully gardened grounds surround them, which make possible the wonderful attainments accredited to the film wizard. The main plant and studio is in Chicago, extending from Irving Park Boulevard to Byron Street on the south, and from Western Avenue to Claremont on the east, with buildings containing more than 80,000 square feet of occupied floor space. Another large plant is in Los Angeles, Cal., also camera squads in South America, South Sea Islands, Europe and Africa. The extensive offices are at 45 Randolph Street, Chicago, occupying a floor space of 80 x 120.

Mr. Selig has recently opened a foreign market for the great "Diamond B" films, the distributing stations being in London, Paris, Berlin, Moscow, Johannesburg, and Sidney.

COMBINATIONS IN NEW ZEALAND.

(Special to The Mirror.)

WELLINGTON, NEW ZEALAND, Nov. 10.—The picture world is all agog with the talk of a combine or association of exhibitors who, in the Dominion and the Commonwealth, buy their own subjects. The trouble is that Pathe and Gaumont hire out the film that the big exhibitor buys to their smaller opponents. The Fullers were invited "to come into my parlor," but that firm, hesitant at first, eventually declared for the "independents," siding up the situation that it will come back to them like a boomerang. ANDREW SMART.

QUESTIONS ANSWERED BY "SPECTATOR"

R. T. F., 1621 W. Division Street, Chicago: The address of the Reliance Company is No. 1 Union Square, New York City.
E. W. G., 340 W. Twenty-seventh Street, New York: The Spectator has not the time to read your sketch with proper care, but from the brief description you give it would appear that the essential part of the plot is quite old, and therefore if it should bear some resemblance to the film to which you refer, it would make no difference.

Mrs. K. A. W., Bay Twenty-fourth Street, Bensonhurst: There is no opening in the line you mention, so far as this season shows. Apply to some of the trade papers.
Nellie, Nashville, Tenn.: (1) It would be very difficult for a person without acting experience to obtain an engagement with a motion picture company. (2) The Vitagraph studio is on Fifteenth Street, Flatbush, Brooklyn. (3) You can probably obtain books on dramatic art through any reliable bookseller. If not successful in Nashville, try Brentano's, Fifth Avenue and Twenty-seventh Street, New York, or Samuel French, 25 W. Thirty-eighth Street, New York. (4) Some of the companies producing Western pictures have companies at work in California and Texas. Others have car lines by shipping cars and raising cattle in New Jersey, within easy walking distance of New York. (5) There is no established salary for picture players, although \$5 per day when they work in the usual pay for extra people. Good players are worth and must receive more—some salaries running into three figures, but these are for the chosen few and should not act as a lure to aspiring amateurs. Poor players are overpaid at any price. If you are contemplating trying the dramatic profession, The Spectator's advice is: Don't. Success is almost never attained except after many a hard knock.

LICENSED REVIEWS RELEASES.

Dec. 19, 1910.

(Bio.) The Lesson. Drama.....	994
(Pathe) Get Rich Quick. Drama.....	735
(Pathe) Hunting Sea Lions. Scenic.....	286
(Relig) John Dough and the Cherub.....	1000
(Lubin) Dead Letter.....	998

Dec. 20, 1910.

(Vita.) Light in the Window. Drama.....	997
(S. & A.) The Greater Call.....	730
(Edison) Police Force of New York.....	995
(Gau.) His Cinderella Girl. Drama.....	709

Dec. 21, 1910.

(Edison) Joke on Bumptious. Com.....	990
(Pathe) Runaway Motor Car. Com.....	935
(Pathe) Max Goes Ski-ing. Com.....	430
(Kalem) Little Sprockald Maiden.....	985
(Urban) Tyrant of Florence. Drama.....	676
(Urban) Chamola Hunt. Sport.....	332

Dec. 22, 1910.

(Bio.) White Roses. Com.....	558
(Bio.) Recreation of an Heiress. Com.....	410
(Relig) Overland to Fremont. Drama.....	1000
(Relig) An American Count. Com.....	975
(Lubin) An American Count. Com.....	975
(Melies) Western Welcome. Com.....	980

Dec. 23, 1910.

(Pathe) Lucky Charm. Com.....	607
(Pathe) Betty's Fireworks. Com.....	394
(Vita.) Clancy. Drama.....	995
(Edison) Christmas Carol. Drama.....	1000
(Kalem) When Lovers Part. Drama.....	963

Dec. 24, 1910.

(Vita.) Jean and the Waif. Drama.....	989
(Pathe) Sunshine in Poverty Row.....	1000
(S. & A.) Bad Man's Christmas Gift. Drama.....	975
(Gau.) The Old Home. Drama.....	732
(Gau.) Cain and Abel. Drama.....	276

Dec. 25, 1910.

(Bio.) Winning Back His Love. Drama.....	994
(Pathe) The Atonement. Drama.....	956
(Pathe) Bowling Fiend. Com.....	844
(Lubin) Making a Man of Him.....	980

Dec. 27, 1910.

(Vita.) Neighboring Kingdoms. Com.....	995
(Edison) Eldora, the Fruit Girl. Drama.....	1000
(Gau.) The Adventuress. Drama.....	995

Dec. 28, 1910.

(Edison) Family of Vegetarians. Com.....	990
(Pathe) Running Away from a Fortune. Com.....	540
(Pathe) American Fleet in French Waters.....	125
(Pathe) In Full Cry. Scenic.....	331
(Kalem) Girl Spy. Drama.....	985
(Urban) Mexican Romance. Drama.....	650

Dec. 29, 1910.

(Bio.) His Wife's Sweetheart. Com.....	682
(Bio.) After the Ball. Com.....	311
(Relig) Justinian and Theodora. Drama.....	1000
(Melies) In the Tall Grass Country.....	980

Dec. 30, 1910.

(Pathe) Catalan, the Minstrel. Drama.....	908
(Pathe) Carnival of Japanese Firemen. Scenic.....	230
(Vita.) Crazy Apples. Com.....	986
(Edison) Romance of Hefty Burke. Drama.....	1000
(Kalem) The Stranger. Drama.....	1000

Dec. 31, 1910.

(Vita.) Where the Wind Blows. Drama.....	987
(Pathe) The Yaqui Girl. Drama.....	1000
(Gau.) Doctor's Secretary. Drama.....	981

A PROSPERING TRADE JOURNAL.

The *Nichelodeon*, now published twice each month by the Electricity Magazine Corporation of Chicago, will be published once a week after January 1, 1911. It hopes in this way to keep its subscribers in closer touch with the rapid occurring events in the moving picture world. The *Nichelodeon* is a highly creditable publication, and the prosperity which the new move indicates, is well deserved.

A REPLY TO MR. BENSON.

New York City, Dec. 15, 1910.

To The Spectator:
Sir: In the published letter from Edward N. Benson, of Bridgeport, Conn., a very broad assertion was made. He praises Wilful Peggy and in conclusion writes: "The Biograph people deserve great praise, as this is the only time I ever saw a film to equal the Vitagraph's." How about The Fugitive? This picture is from the same place, and while it is of different sort, all who have seen it and spoken to me of motion pictures declare it to be the best ever made by any company in America. The work done in the title part equals the stage work of our best stars, and still his face is not a familiar one. The Vitagraph films are excellent but do they excel? Kindly publish this as a reply to Mr. Benson.

May I also state that the reviews of the films in THE MIRROR from week to week are not prejudiced and are of value. We wait to see the *Billboard* equal them.

Yours faithfully,
GEOFFREY H. LASH.
[What do other MIRROR readers think about the special merits of different films? Write your opinions briefly and avoid comparisons, which are often apt to become odious.—Ed.]

INDEPENDENT FILM RELEASES.

Dec. 19, 1910.

(Eclair) Museum of Sovereigns.....	400
(Eclair) Child of Two Mothers.....	545
(Imp.) Crippled Teddy Bear.....	
(Yankee) Ward of Uncle Sam.....	
(Amer.) Her Fatal Mistake.....	
(Gnome) Alice in Punnland.....	

Dec. 20, 1910.

(Bison) Cattle Baron's Daughter.....	
(Powers) Bachelor's Finish.....	
(Powers) Jack Logan's Dog.....	
(Thanhouser) Looking Forward.....	1000

Dec. 21, 1910.

(Champion) His Mother.....	950
(Nestor) Desperate Remedy.....	
(Rever) Love's Sorrow.....	
(Atlas) Arm of the Law.....	
(Ambrosio) Peter's Christmas Day.....	

Dec. 22, 1910.

(Defender) (Not reported).....	
(Italia) Who Was the Culprit?.....	
(Imp.) Little Nell's Tobacco.....	
(Amer.) Her Husband's Deception.....	
(Amer.) A Troublesome Parcel.....	

Dec. 23, 1910.

(Yankee) Terror of the Plains.....	
(Bison) Paleface Princess.....	
(Thanhouser) Childhood of Jack Harkaway.....	1000
(Solax) The Pawnshop.....	
(Lux) Bill Plays Bowls.....	482

Dec. 24, 1910.

(Columbia) Cattlemen's Feud.....	
(Gt. Northern) Necklace of the Dead.....	
(Powers) A Father's Love.....	
(Reliance) The Refugee.....	
(Italia) Foolishness's Christmas.....	
(Capitol) (Not reported).....	

Dec. 25, 1910.

(Eclair) Fear of Fire.....	390
(Eclair) The Lock-keeper.....	537
(Imp.) Unexpected Honeymoon.....	
(Yankee) Insane Heiress.....	
(Amer.) (Not reported).....	

Dec. 27, 1910.

(Bison) (Not reported).....	
(Powers) Freddie's Courtship.....	
(Thanhouser) Vicar of Wakefield.....	

Dec. 28, 1910.

(Champion) The Golden Gates.....	950
(Ambrosio) (Not reported).....	
(Atlas) Outcast's Salvation.....	
(Nestor) Elda of the Mountains.....	
(Rever) Thoughtfulness Remembered.....	950

VISIONARY IDEA.

Some visionary moving picture exhibitors of Ohio have started a movement for putting moving picture theatres into depots. At the side of the screen would be a schedule announcing the incoming and outgoing trains. It is urged that railroads would support the idea, because of the relief it would afford the passengers during long waits—rather an Utopian dream. When did railroads ever care about the comfort of passengers in stations, at least to the extent of supplying them with amusement? Now if the picture men will show the railroads how they can make some extra money, then perhaps—

"VITAGRAPH NIGHTS" POPULAR.

"Vitagraph Nights" have become so extremely fashionable among picture shows that it is impossible to supply the demand for the feature stars, Florence E. Turner and Maurice Costello. They are limited in the number of nights which can be given to these special evenings, which must be arranged directly with the Vitagraph Company. During the past month Miss Turner and Mr. Costello gave four nights each, crowding the theatres to an overflow, and in all instances the receptions given and the courtesies and appreciation shown by the audiences and the managers were liberal and sincere.

EMPLOYED SINGER UNDER AGE.

A proprietor of a motion picture house in Rochester, N. Y., was arrested last week for employing as a singer a young girl fourteen years old. In explanation he said he understood the girl to be sixteen. When theatreowners cease to hunt cheap labor and talent such mistakes will not occur.

S E L I G

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

A Merry Xmas and a Happy New Year TO ALL

Start the New Year right and see on January 2

The Argonauts

A delightful story of the struggle for gold in the Far West.

Length about 1000 ft. Code word, Argonauts

On January 5 you will have an opportunity of seeing our beautiful production of

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A tale of the old California Missions

Length about 1000 ft. Code word, Romona

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TO BE TAKEN WITH SALT.

The complaint of deaf-mute patrons of moving picture shows in Cleveland that revolting language which they read on the moving lips of the moving figures in the pictures strikes one at first as very curious, but incredulity soon follows. At least, we should say that the deaf-mutes who find their sensibilities shocked by the lip movements (which are not easy for anybody, however expert, to read unless the lips are moved slowly) may be placed in the class with the maiden ladies who were shocked because little boys went in swimming at a place where the ladies could easily see them with their opera glasses.—*Evening Sun.*

KEITH HOUSES TO BE LIGHTED.

(Special to The Mirror.)

INDIANAPOLIS, IND., Dec. 20.—Daylight motion pictures were a new feature at Keith's Grand, beginning last Monday afternoon. S. L. Rochapel, the inventor, who has been here installing the necessary apparatus, has a three years' contract with the Keith circuit to place his new process in the Keith houses exclusively. The pictures, which are shown in a fully lighted auditorium on a screen with a black border, are more clear and there is absolutely no flicker.

FINDS "THE MIRROR" A GREAT HELP.

CHEROKEE, KAN., Dec. 12.

Editor Dramatic Mirror:
Sir.—I beg to state that I find THE MIRROR a great help to the picture business.
Yours truly,
CHARLES KELSO,
Manager Kelso Theatre.

"MIRROR" USED IN SELECTING FILMS.

JAMESTOWN, N. Y., Dec. 11.

Editor Dramatic Mirror:
Sir.—It is important that we have THE MIRROR as early in the week as possible, as it helps us in selecting our film subjects.
Respectfully,
PETERSON & WOODS,
Managers Bijou Theatre.

NOTICE!

MOVING PICTURE THEATRES!
OPERA HOUSES!
SPECIALTY SHOWS!
ROAD SHOWS!

Get an early booking on big moving picture feature film, "The Romance of Count de Montfort." Picture owned by Count de Montfort himself and members of "Lumiere Company." Most widely advertised attraction of the season. Live your program. Cut out your dark nights. Write for special proposition quick!

THE LAEMMLE FILM SERVICE

120 Lake St., Chicago, Ill.
425 Sykes Block, Minneapolis, Minn.
123 Varman Street, Omaha, Neb.

MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—
News of Film Theatres and Affairs.

At Salt Lake City, Utah, a new motion picture house opened Dec. 1, to be called the Photoplay Theatre. G. E. Peak is the owner. J. H. Jones, manager. The house will use independent films. Admission, 25 and 5 cents. About 200 seats. Has an excellent location on State Street, near the Orpheum.
Hal Harrington, of Chicago, has leased the Drake Building at Omaha, Neb., and is having it converted into the Great Theatre, which will be operated as a moving picture house. The location was formerly used by William Pitt with his Owl picture theatre.

AN ENTIRE PRODUCTION

EVERYTHING NEW

Songs Costumes Scenery

CARRIE DE MAR

SINGS:

"The Hobble Skirt"

"Come to Bed"

"Let's Start All Over Again"

"Poor Old Cock-a-Do-Die Do"

"Strike for Your Rights, Girls"

"Three Days on the Ocean"

Management JOSEPH HART, New York Theatre Building.

"Everybody Loves this Fat Man"

MACLYN ARBUCKLE

In the Vaudeville Playlet—Without an Adverse Criticism

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By ROBERT H. DAVIS

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popularity."—*Cincinnati Commercial-
Tribune*, Nov. 28, 1910.

"The production of this big favorite
is even better than it was last year."—*Cincinnati Times-Star*, Nov. 28, 1910.

Management LA SHELLE VIRGINIAN COMPANY